Abel Carlevaro Guitar Masterclass

VOLUME I

Technique, Analysis
and Interpretation of:

FERNANDO SOR
10 STUDIES

CHANTERELLE
711

To Alfredo Escande,
for his application to
and talent for teaching

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ABEL
CARLEVARO
GUITAR
MASTERCLASS

Volume I
F. Sor : 10 Studies

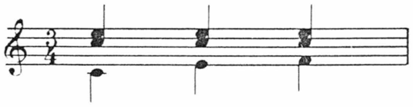
Translated by Bartolomé Díaz
(this Volume must contain a music score)

CHANTERELLE
711

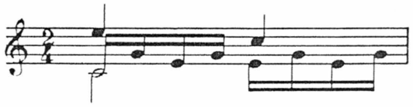
CONTENTS

PREFACE 5

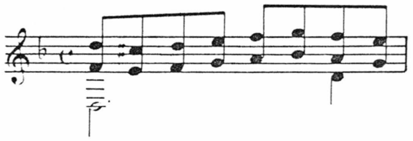
CHAPTER I STUDY, OPUS 6 - No. 8 6



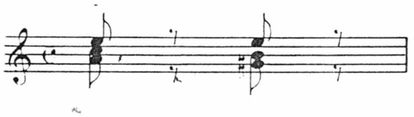
CHAPTER II STUDY, OPUS 35 - No. 13 9



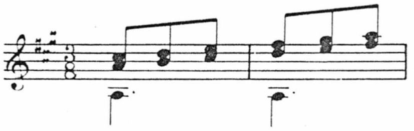
CHAPTER III STUDY, OPUS 6 - No. 9 11



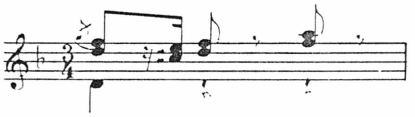
CHAPTER IV STUDY, OPUS 31 - No. 20 14



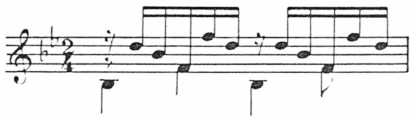
CHAPTER V STUDY, OPUS 6 - No. 6 16



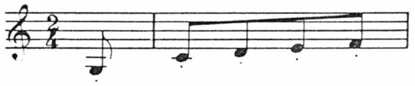
CHAPTER VI STUDY, OPUS 35 - No. 16 18



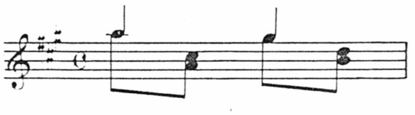
CHAPTER VII STUDY, OPUS 29 - No. 13 20



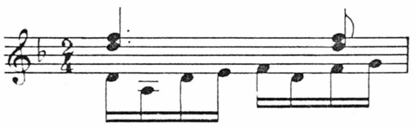
CHAPTER VIII STUDY, OPUS 29 - No. 17 21



CHAPTER IX STUDY, OPUS 6 - No. 2 23



CHAPTER X STUDY, OPUS 31 - No. 16 25



GENERAL GLOSSARY OF TERMS 26

TABLE OF PRINCIPAL TECHNICAL SITUATIONS 28

BIBLIOGRAPHY 28

Author's Preface

Fernando Sor's studies are both musically eloquent and technically comprehensive. The ten selected here cover a wide range of mechanisms which will provide a useful basis for the further development of both hands.

Sor was one of the leading guitarist-composers of the nineteenth century whose strong and individual musical personality deserves full recognition. His compositions are logically structured with an acute sense of musical balance, in particular the studies, many of which are musical gems. These display Sor's mastery of technical resources, which nevertheless always serves an expressive end. They should provide a platform from which instrumental awareness and technical proficiency can be developed, gradually leading the student to more advanced performance levels.

The introduction of new ideas is not easy. But it is important to remember that these should enhance the value, effectiveness and immediacy of the contribution of composers in the category of Fernando Sor, so that their timeless message can be as valid today as it was when first conceived.

The text for each study has been revised to help clarify particular elements and technical musical concepts: I have added a recommended fingering to each which, although a result of an examination of the mechanical aspect of instrumental theory, is ultimately subordinate to musical and aesthetic principles.

In order to give a truly convincing performance of the studies, the individual elements contained within each piece must be effectively integrated. In the hands of a good guitarist they should blossom as a whole, emerging as a clean and effective technical mechanism.

Abel Carlevaro

Note from the Publisher

Each Sor Study is discussed in its own separate Chapter. The bold numbers in square brackets in the text of each Chapter are the cross-references to the bold numbers in squares to be found in the music score. The index of principal technical situations at the end of the book is indexed to these.

A glossary of terms is included at the end of this volume and you are recommended to familiarize yourself with the terms therein.

We take the opportunity of emphasizing that reading Abel Carlevaro's theory book School of Guitar (Boosey & Hawkes, 1984) is essential for the proper understanding of this series.

Chanterelle Verlag are proud of its association with the leading guitarist and pedagogue Maestro Abel Carlevaro. We are especially happy to be able to offer a revised 2nd edition of this important volume.

PREFACE

Fernando Sor's studies are both musically eloquent and technically comprehensive. The ten selected here cover a wide range of techniques which will provide a useful basis for the further development of both hands.

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CHAPTER I

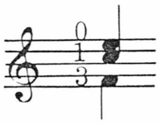
Study in C Major
Op. 6 - No. 8

[1].

The line played by the thumb is of primary dynamic importance, for although it defines the harmony, it is also an independent melody. For this reason, the thumb should use its muscular aggregate, i.e. the whole muscle group of the digit, while the index and the middle fingers employ the stroke defined in the glossary (p. 26) as Stroke No. 1.

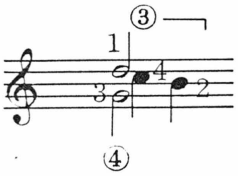
[2].

The **translation** (or position change) of the third finger from first to third position is one of **displacement**, i.e. the first and third fingers are common to both positions. The change must be made carefully, to avoid extraneous noises on the fourth string. If the arm is employed for the **translation** in the following way, the problem can be overcome:

a) Play the chord  and hold it for exactly a quarter note.

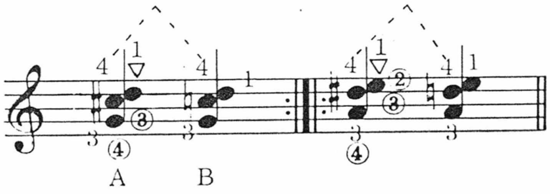
Then lift fingers 1 and 3 with the arm, making sure they keep their configuration. It must be understood that the fingers allow the arm to lift them slightly, rather than lift themselves.

b) Once this movement is complete, use the arm to shift the hand to the third position and only then press fingers 1 and 3 on the second and fourth strings respectively, adding finger 4 for the third string.



One more detail must be remembered: the fourth finger does not place itself on the third string C but is **placed** there by the arm. This means that the shape (or **disposition**) of the three fingers must be arranged before contact, while in mid-air. This is effected through a combination of the arm, wrist and hand. Once the **motor apparatus** (the functioning of all three elements as a unit) has been mastered, any shape or hand pattern including distentions and contractions become possible, requiring a minimal effort from the fingers themselves. This important and very complex technique is developed by the gradual acquisition of muscular intelligence. For the moment we shall limit the task to the use of the arm, wrist and hand in placing the fourth finger.

Exercise:



etc.

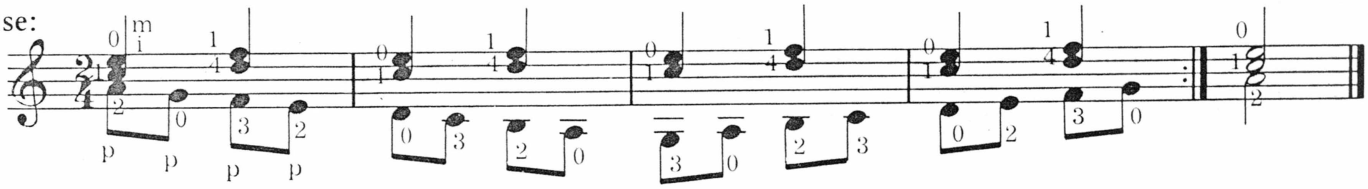
The fingers should maintain a relaxed state. At A the hand is in a **longitudinal presentation.** To form the chord at B, it is necessary to lift the hand slightly, using the first finger as a pivot ▽ By turning the hand a little, the contraction can be made without any effort from the fourth finger, which thereby reaches the C natural with ease.

[3].

The flesh stroke of the thumb (which is made by employing its **muscular aggregate,** in a movement originating from its base) contrasts with the clear sound made by the index and middle fingers. This gives the movement of the voices more clarity. The left hand should complement this clarity by ensuring that finger movement and translations do not create extraneous noises.

In order to develop the muscular control necessary to use the thumb as the "singing finger" (while the index and middle fingers work at a softer dynamic level) the following exercise will be useful:

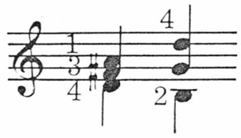
Exercise:



The aim in this exercise, should be the control and independence of each voice.

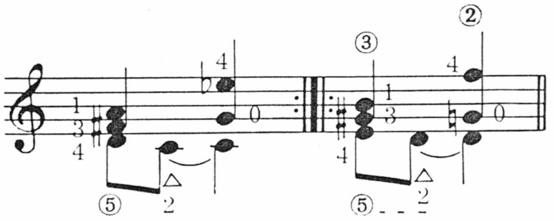
[4].

Finger 2, which plays the passing note, links the following chords:



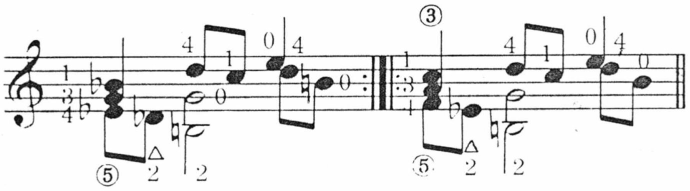
It does this by providing a point of pivot around which the hand rotates. Before the actual **translation** the hand must orientate itself to the new shape. Consider the following two elements:
a) The change of **presentation** by using the second finger as a point of pivot:

Exercise:



b) The **translation** immediately following the change.

Exercise:



etc.

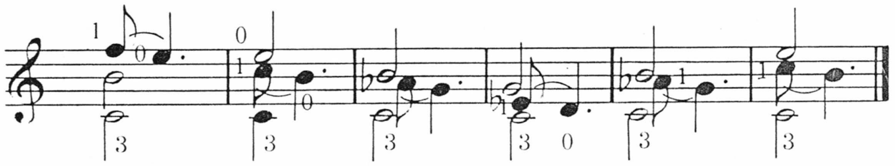
[5].

It is important to differentiate the first G (the end of the preceding phrase) and the second. For the later melody, a thumb nail stroke is recommended. Try to create a singing quality that continues throughout the ensuing development. The imitation, in the second bar of [5], can be played "**poco metálico**" (a little metallically).

[6].

As the third finger must be held, the descending slur should be played using "**fijación**". The slur will then be neater and require less effort.

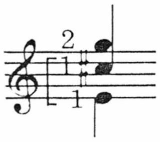
Exercise:



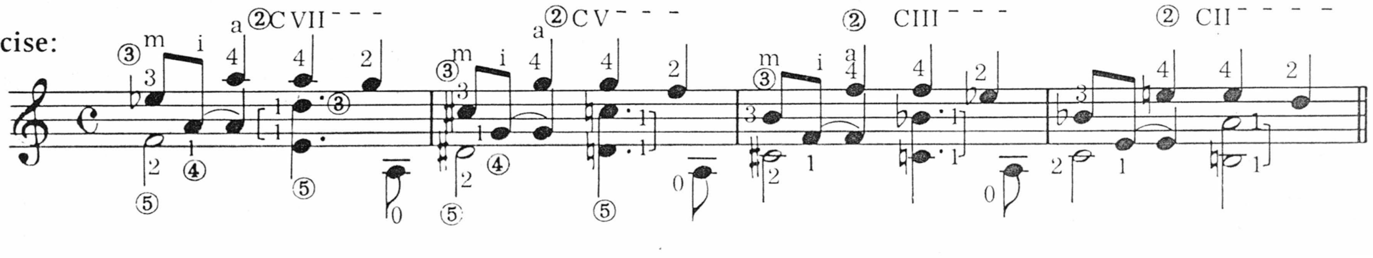
This descending slur onto a open string is performed using "**fijación**". The first finger remains in "**fijación**" allowing the wrist and hand to execute the descending slur, and thereby not interfering with the adjacent string.

[7].

Fingers 2 and 3, which are positioned on the same fret, require a **transversal presentation**. The fourth finger, which sounds the A (on (1)), also serves as a point of pivot, enabling the change to the **longitudinal presentation** needed for:



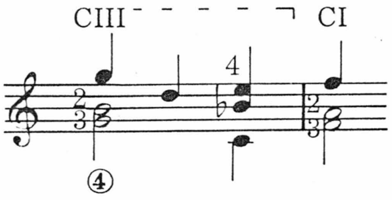
Exercise:



[8].

Pay attention to differences in colour between the C on the first beat (the end of the preceding phrase) and the E which follows (the beginning of a new phrase). Employ Stroke No. 5 (metálico) but only for the top voice, and Stroke no. 1 the thumb's flesh stroke for the lower voices.

The use of **all the fingers on the same fret in transversal presentation** is an interesting feature. This requires the use of fingers 4 and 3 (in that order) as pivoting points on the third fret. A forward and upward arm movement, pivoting on finger 4, places finger 3. Then, in a similar manner, the first and second fingers are simultaneously placed, using the third finger as a pivot. In this way the full transversal presentation is completed.

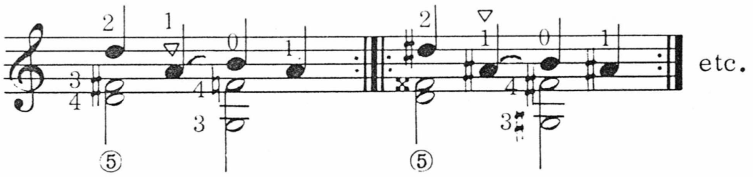


Even though the above fingering is correct, I prefer the one in the score as it offers a wider range of timbral possibilities; although the B's duration is shortened from one half to a quarter note. In any case, the recommended fingering cannot be justified unless the right hand is employed intelligently in balancing the voices.

[9].

At this point a legato melody is possible through the contraction of fingers 3 and 4. This is effected by the arm, employing the first finger as a pivot while the third and fourth fingers are re-arranged in mid air for placing. The first finger must collaborate in the movement, rather than obstruct it, ensuring that the sound continues.

Exercise:

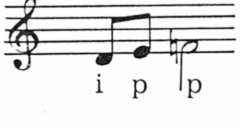


[10].

The elimination of the tie between the last beat of this bar and the first of the next (a feature which is repeated throughout the progression) enhances the interval of the 9th and avoids having the third as the only harmonic resolution of the suspension. Notes cannot be sustained for very long on the guitar, so all the three voices cannot be clearly delineated. If the ties are observed in this progression, the result appears to be at odds with the musical intention. The right effect can be found if the note is plucked in a way which creates the **impression** of a tied sound but which is sonorous enough for the appreciation of the harmonic beauty of the passage.

[11].

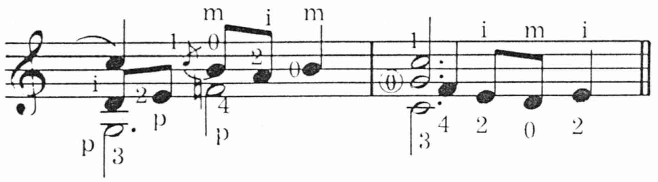
To convey Sor's melodic and harmonic intentions successfully, the right hand fingers should be used in the most appropriate way. Use Stroke No. 5 for the note played by the index finger. This will allow it to stand out and thus match the thumb's sound when it initiates the short D E F motif.



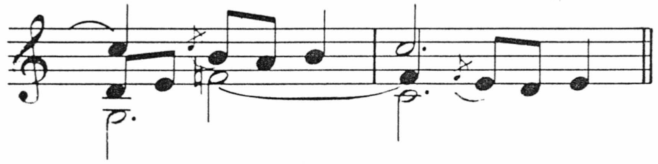
The thumb fulfills two important though different functions: firstly, by providing the harmonic bass when playing the G (on the sixth string), and secondly in playing the melodic line which immediately follows. The mechanics of each of these functions must be separated and assimilated. Words alone cannot define either, individual talent and musicality will ultimately provide a solution.

At the end of the study, I feel that the following solution allows us to get even closer to Sor's musical intentions:

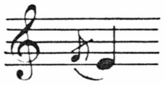
Proposed:



Original:



The F natural in the penultimate bar is important in terms of harmony, melodic design and voice leading. It is therefore the primary dynamic level. In Sor's day the augmented fourth F-B (second beat) was usually resolved by contrary movement; the F descending and the B ascending to the tonic. It is very important to have the C major chord sounding **with** the suspended F. This creates a dissonance with the fifth of the chord (G), a note which Sor omitted. The tied F to the last bar also needs revision. The guitar's weak sustaining power prevents the note being held effectively to the C octave. Perhaps this is why Sor introduces an appoggiatura:



In an attempt to keep this important note sounding, the F, as written by Sor, will not sound until the strong beat, and so the harmonic effect is lost. My solution employs a C major chord (including G) with an F suspension. This eventually resolves by descending a semitone.

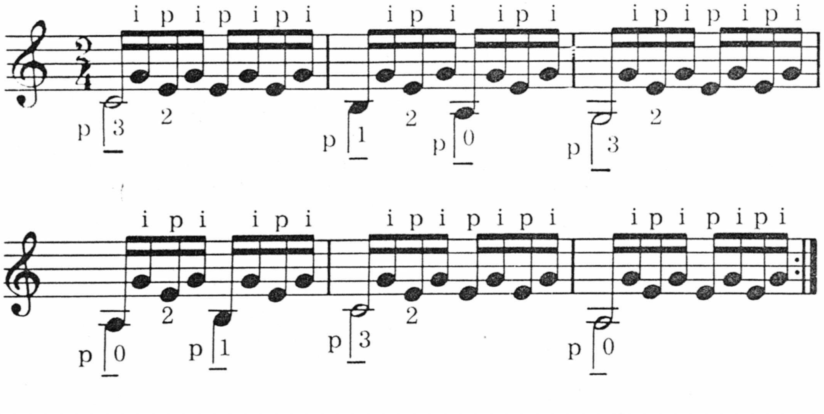
CHAPTER II

Study in C Major
Op.35 - No. 13

In this study we shall first analyse the role of the right hand and thereafter that of the left hand.

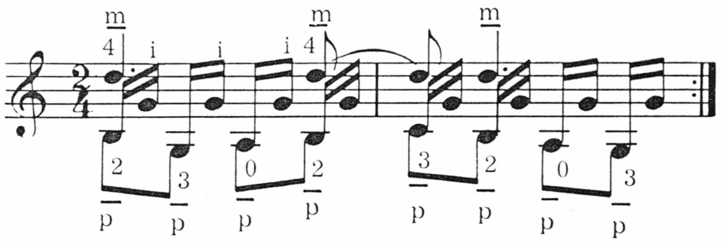
Right Hand:
The right hand has two different functions in this study: it must bring out the melody in the top voice while also providing harmonic support in the remaining voices. Both functions should be clearly differentiated, not necessarily by dynamic means, but rather by timbre. To this end a "clear" stroke, using the ring and middle fingers, should be used for the melody in the first phrase, while Stroke No. 1 is employed for the harmonic support. The thumb must participate delicately in the accompaniment, ensuring that the sound produced on the fourth string perfectly matches that made by the index finger. This approach avoids any interference with the melody, and provides a way of balancing the different timbres.

Exercise:



In bar 8 ([2]), the thumb should produce a warm "singing" quality through a stroke that is powered by its **muscular aggregate**. The common note, played by the index finger, should remain at a softer dynamic level.

Exercise:



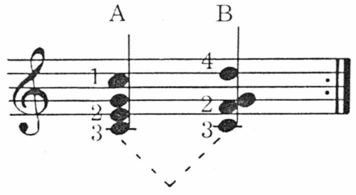
In this study, apart from the occasional exception, the attitude of the index finger should be subdued. This is because it plays a "neutral" voice. The sonority of G (3) should always assist and never overpower the harmonic accompaniment, maintaining a musically correct balance with the melody.

In bar 8, all the open Gs should be plucked with the index finger, reserving the middle and ring fingers for the melody. Dynamics rise or fall, and in this particular work the open G string (a rather opaque sound on the guitar) provides a reference point. Its capacity for pianissimo allows us to highlight dynamic and timbral variation.

Left Hand:
Generally speaking, there are no major difficulties for the left hand in this study. However, certain interesting points should be discussed.

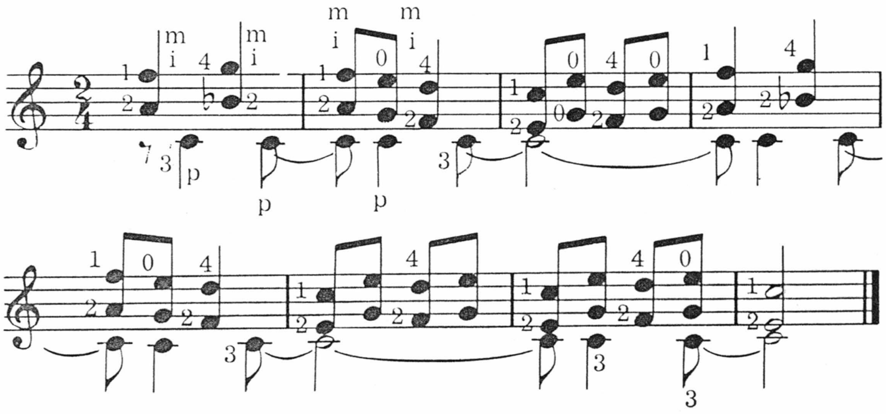
In [1] (bars 2 to 4) the second finger has to move from E (4) to F (4) and back again. If the fingers **alone** are used, these movements can only be executed with difficulty and great effort. **The correct mechanics for the change require the participation of the arm.** In this way the fingers can be placed with absolute ease and avoid moving individually.

Exercise:



Using finger 3 as a point of pivot (the finger is common to both chords) employ the arm so that the fingers 2 and 4 fall on the third fret without interfering with C (5). The fingers should allow themselves to be lifted in a way that avoids friction-induced noises in the change from A to B and back to A. The fingers should describe an arc in mid-air, their motion **generated by the arm.**

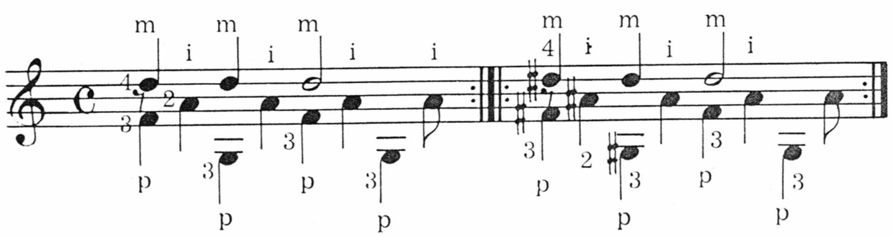
Exercise:



At [3] (bar 24), the first slur separates the phrase (ending on the B) from the G; the first note of the scale which leads to the restatement of the first theme. The fourth finger on D ♯ (2) provides a point of pivot, allowing the arm to place the third finger on C (5) in the following bar.

The low F should be held for the whole of bar 30 ([4]) and the barré only lowered on the second beat using the arm (this allows the sound of the sixth string to continue unbroken). Arm movement also assists the **transversal displacement** of the third finger from F(4) to G(6). This time the fourth finger on D (2) is used as a point of pivot.

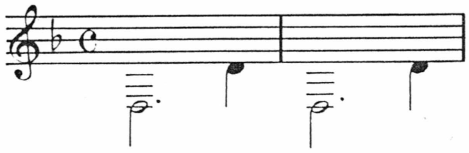
Exercise:



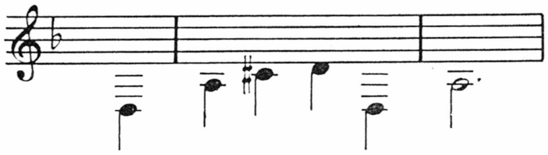
CHAPTER III

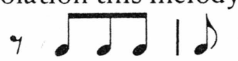
Study in D Minor
Op. 6 - No. 9

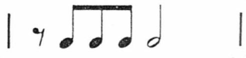
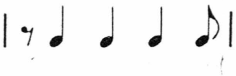
Seen as a single voice, the parallel sixths represent a melodic line which contrasts with the rhythmic repetition of the tonic pedal. The resulting movement creates a serene atmosphere. The undulating sixths encourage the use of a regular, repeated stroke for the right hand index and middle fingers. The texture on the oboe-like quality of timbre should not obscure the rhythm of the bass pedal. This must be heard with absolute clarity.

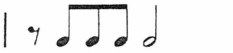


The combination of these two elements ought to produce a sense of tension, released only when the bass assumes a melodic function at bars 8 and 9:

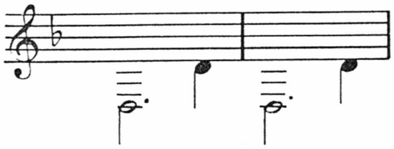


In isolation this melody is not especially significant. However, it is brought to life through the repetition of the rhythm  in diatonically descending sixths.

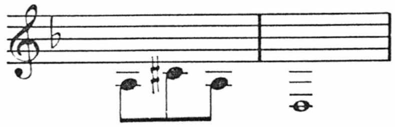
As we shall see, this rhythmic cell is most important in the second part of the study. The  rhythm recurs at bar 30 on A(1) and in the chromatic sixths which follow. These culminate in the syncopation in the top voice: 

Note also the  rhythm at bars 34 and 35. The most eloquent and idiomatic interpretation calls for a portamento from A to Bb and a descending slur from the Bb to A. This not only succeeds in detaching the original rhythm but also provides a syncopated feeling similar to that mentioned earlier.

n the contrary motion begining on the second beat of bar 35, the top voice moves repeatedly from leading note to tonic while the D descends to C♯, thereby resolving the augmented fourth. In the first statement in the lower voice of this phrase the upper eighth notes are written against quarter notes, while the repetition (starting on the second beat of bar 36) is written against eighth notes. This process culminates in a re-statement of the calm parallel sixths, against which the rhythm of the bass pedal is once again an important element.

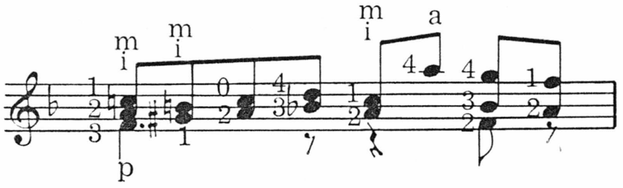


In bar 55 the bass motif that was originally stated at bar 27 reappears; this time it is repeated, forming a coda to the study.

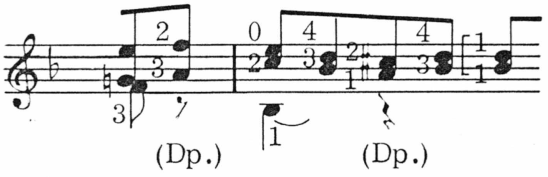


Although this study is relatively short and its capacity for formal development therefore limited, it is important to note that it is imbued with sufficient grace and beauty to make it highly rewarding.

Mechanical Elements:
Dampers should be employed at certain points; these will avoid unwanted noises at position changes and, as a result, allow the fingers greater freedom in performing their different functions. For example, at bar 11 there are two instances where **dampers** are recommended (where the eighth note rests occur). Placing the fourth finger on the first string necessitates a small hand displacement and the thumb should therefore place a **precautionary damper** on the fourth string at the exact moment of the shift. In this way any extraneous noises which are caused by lifting the third finger are avoided. To prevent the fourth string sounding when the second finger is removed, a second **precautionary damper** is required as well. Bear in mind that the ability to stop a sound at any given moment is no less important than knowing how to produce it.

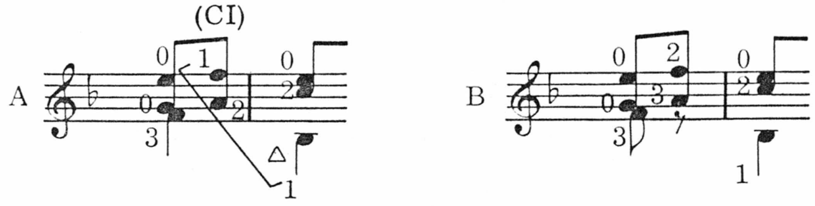


There are other similar instances where **dampers** are required. In order to provide a more detailed description of the use of the thumb as a **damper** (Dp), examine this section of bars 15 and 16:

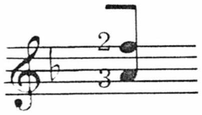


In these instances, the thumb leans lightly against the string which requires damping.

The transition from bar 15 to 16 is also worth examining:



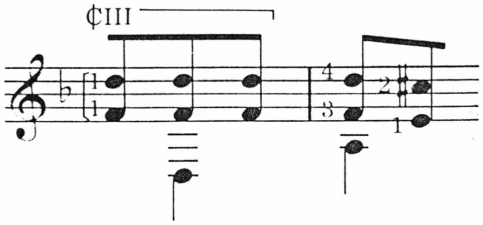
In solution A, F (4) is allowed to sound for its full value, the result of the barré, which "connects" the first and fifth strings and in so doing avoids the **transversal displacement** of the first finger. This is followed by a turn of the hand which produces a **transversal presentation.** Solution B eliminates the shift from F to Bb by anticipating the fingering.



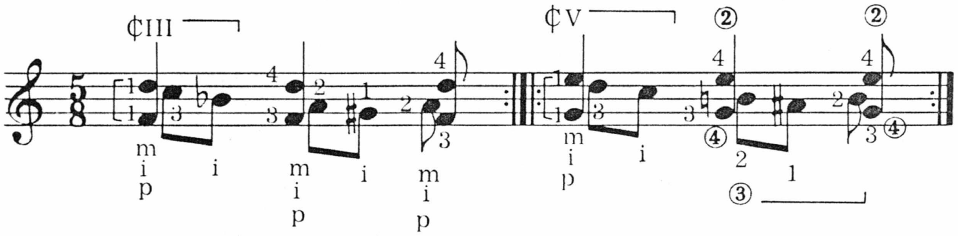
This leaves the first finger ready and available to move to the Bb through a **transversal presentation.** This solution requires the use of a damper, to ensure that the open D does not sound when the third finger on F (4) is lifted.

At the end of the above excerpt (bar 16) there is a **translation by substitution** from first to third position $\overset{4\ 1}{3\ 1}$. Other shifts by substitution occur in this study, so let us now examine another example, and exercise which has a similar set of mechanical requirements.

Example:



Exercise:



In bars 53 and 54 the slurs define and separate the reptitions of the motif. The descending slur from C♯ to A in bars 55 and 56 should be played with the arm sufficiently forward to allow the second finger to clear the fourth string. This technique is known as the **descending slur by exception.**

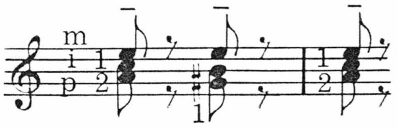
CHAPTER IV

Study in A Minor
Op. 31 - No. 20

In this study, the eighth note rest is a constant feature of considerable didactic importance which is used to develop string-damping technique. Here, **direct dampers** - where the same finger both plucks and damps the string - are required to fulfil a musical **and** technical function.

Mechanics:
Looking at the first two chords, both are plucked, with p, i & m, and then damped at the precise moment of the eighth note rests. This is done by leaning each finger lightly on the string it had previously played. Most of the chords in this study require the same procedure and, once again, the same fingers indicated for plucking the strings are used for the damping which follows.
From the sonority angle, two very different approaches can be applied to the first three chords:

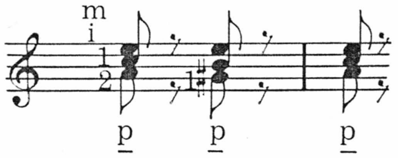
a) **Rhythm:** This is enhanced by giving the high E dynamic priority, and by allowing it to stand out from the chord without being arpeggiated:



By giving the middle finger a "clear" attack (Stroke No. 5), its sound can be separated from the rest of the chord without further effort or individual accent. By subtle use of the right hand, other timbres can be produced simultaneously: the index finger should employ Stroke No. 1 for the necessary piano, the thumb a flesh stroke. The difficulty lies in **knowing how to use** the mechanism of each finger independently. As conscious mental decisions become identified with muscular functions, the intricacies diminish.

A correct performance should be colourful enough to be described in orchestral terms. Imagine a flute playing the top E, while the thumb and index fingers employ a timbre that evokes a string section.

b) **Melodic Design:** If this is to be considered the priority, the notes played by the thumb should have a singing quality and the thumb's **muscular aggregate** used to generate a flesh stroke. A clear separation of these notes will then be obtained without undue effort, enhanced by the quieter dynamic level of the notes played by the index and middle fingers (which use Stroke No. 1).



Although both (a) and (b) are applied to the same chords, a completely different result, and even a different musical expressiveness, can be obtained by the subtle use of the right hand. A well co-ordinated hand, which is also correctly trained, will easily assimilate and exploit the differences between these two approaches.

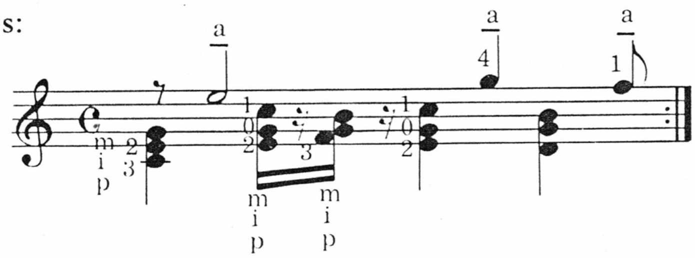
I am inclined to suggest that the **rhythm** at the beginning of the study be enhanced as in (a). But in bar 4, the notes played by the thumb should be more present, in order to set them off against the rhythmic repetition of E (1).

The dynamic level for notes played by the thumb should also increase for some of the modulatory sequences (e.g. [2]), so that the desired balance with the index and middle fingers is attained.

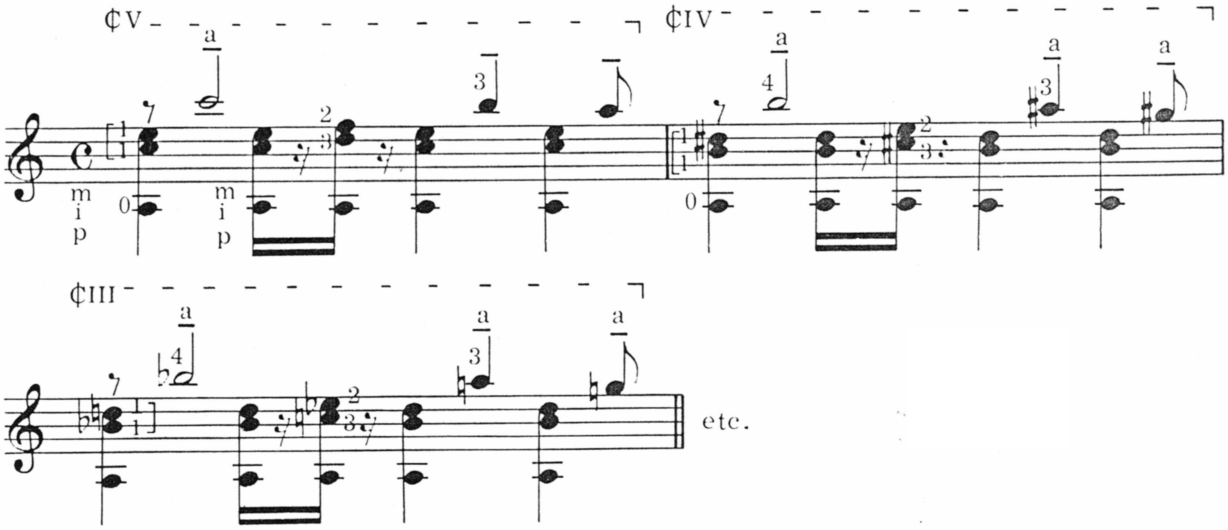
The sound produced by the ring finger is fuller when combined with a small hand movement. A good example occurs at [3]. Remember that fingers alone, used without the hand and arm, can only produce a limited dynamic range. At [3] particularly, this hand movement should reinforce the E half note. Then the "clear" sound, used at the beginning of the study, can resume.

Exercises:

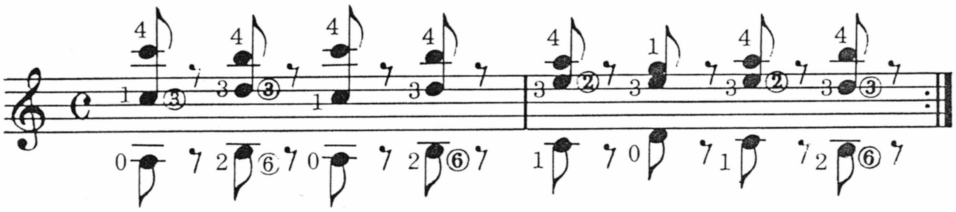
1



2



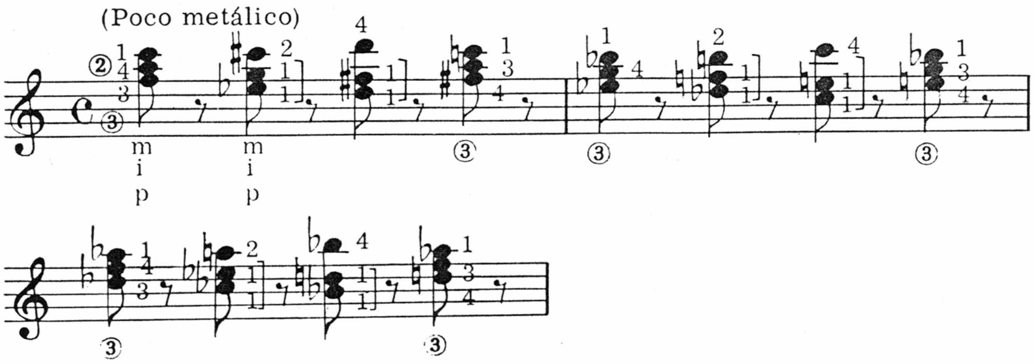
3



The attack of the ring finger should be reinforced by a small movement of the hand while p, i, m, play at a quieter dynamic level.

At [4] and [7] use Stroke No. 5 for the middle finger. The thumb and index finger should maintain a quieter dynamic level.

Exercise:



Finally, at [6], ensure that the quarter and eighth notes are differentiated.

CHAPTER V

Study in A Major
Op. 6 - No. 6

A number of elements need to be considered in tackling this study, and a good performance requires the effective combination of all of them. They are explained in detail below:

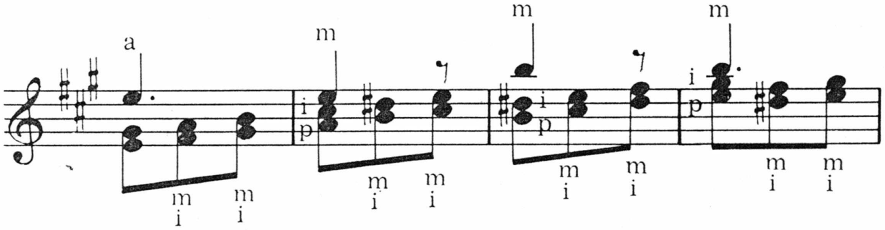
Translations:
The succession of thirds provides an opportunity to practise different **translations** (changes of position), made "over" the fingerboard to avoid string squeak. Remember that the **left arm's** control and speed is founded on a well-prepared series of resting periods for the **left hand**. To achieve this, the shifts should be planned so that they occur at reasonably regular intervals. There should be a general sensation of repose.

Precautionary Dampers:
Position changes **should not be noticeable** and any noise that interferes with the regular flow of thirds should be avoided. **Precautionary dampers** (which are used to prevent noises and unwanted sounds) are required to ensure that sounds from open strings do not intrude when shifting position.

Mechanics:
As the left hand fingers are lifted off the fingerboard, place the right hand fingers lightly on the strings that are being freed. If subtly and accurately executed, these dampers not only permit but also encourage a feeling of legato.

Right Hand Fingers:
At [2], Stroke No. 5 *(poco metálico)* is needed for the finger playing the top voice. This differentiates the attack from that employed for the thirds. Both components are now clearly defined by their contrasting timbres. Note that in the following example, and there are several similar sections in the study, the middle finger employs two different attitudes: Stroke No. 5 is required for the first beat of each bar *(poco metálico)* while the second and third eighth notes call for Stroke No. 1.

Example:



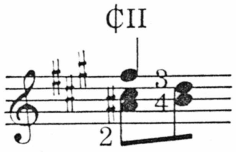
The "Twin-Stroke" of the thumb:
This stroke can be used for the thirds at [6], but ensure that the flesh of the thumb plays the lower note while the nail enhances the sound of the upper melody note.

Descending slurs towards open strings:
At [7], the hand's involvement through "**fijación**", produces a neat, effortless slur. Because of the resulting forward and upward motion, the string remains over the fingerboard. The finger participates in the very last phase of the slur movement thereby completing the work of the hand.

Other details:
Bear in mind that at [1] the **translations** reach the **transitional section** of the fingerboard. This is the second of the three sections and covers the tenth, eleventh and twelfth positions. To avoid the lower bout of the guitar, bring the left arm forward slightly so that the hand is unhampered.

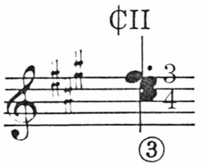
The back-and-forth motion at [3] should be performed by **partial translations**. This involves using the thumb as a point of pivot; a small wrist movement makes the shifts which should not involve the arm.
At [4], employ the **mechanics of the supporting point** to conserve energy in anticipating the **distention**. Begin with a half barré at the second fret and then contract the third and fourth fingers immediately. The hand is spread over three frets at this point.

A



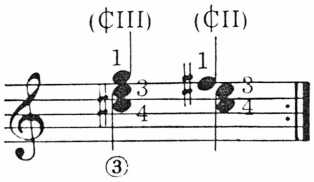
To allow for the displacement of the third and fourth fingers which follows (they move to E (2) and C♯ (3) respectively), I recommend that an eighth note rest be introduced at the end of the bar. This frees the first finger and allows the arm to initiate the shift while also repositioning the second fret barré.

B



Observe that at B the arm moves towards the body and thus encourages the natural **distention** of the first finger. The following exercise illustrates this point:

Exercise:

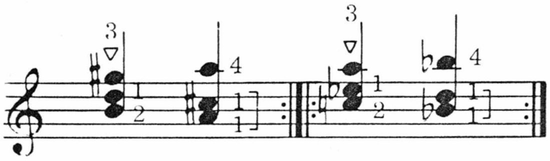


Repeat.

The first finger shift is effected by the arm alone. It must be understood that for the fingers to work most efficiently the half barrés at A (contraction) and B (distention) demand different arm and wrist positions. **It is essential that the correct set of mechanics be applied to each given situation. However, this approach will only be grasped after much experimentation.**

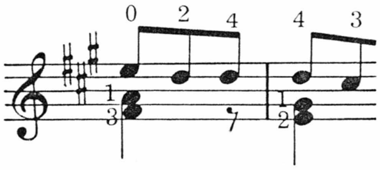
At [5], in order to avoid jerky movements, employ **translations by substitution.** This also facilitates finger placement by anticipating each new position and presentation. In the first bar of this section, the third finger serves as a point of pivot and enables a turn of the hand to provide the necessary change of presentation.

Exercise:



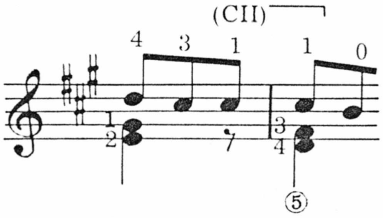
ascend

The second finger, which is translated by substitution at the end of the next bar, also provides a link between the two shapes. In the fourth bar of this passage the **simultaneous change** of presentation and translation by substitution requires examination:



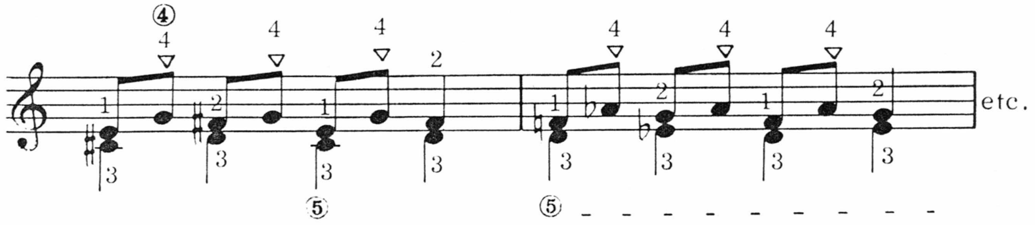
The solution is both natural and simple if the arm uses the correct movements. By the same token, erratic movements cause difficulties.

The following "damping" barré, used with a turn of the elbow towards the body, ensures the correct angle of the third and fourth fingers for the following bar:



Another occasion which calls for the use of a point of pivot occurs in the seventh bar of this passage. The fourth finger facilitates the placement of fingers 2 and 3 (on (4) and (5) respectively). Perform this action well over the fingerboard to avoid unwanted noises.

Exercise:



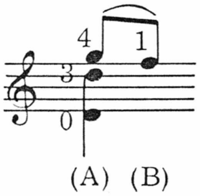
Here, as in preceding instances, the arm muscles accomplish the basic tasks. It is through their intelligent use that the fingers are set in motion.

CHAPTER VI

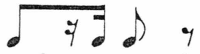
Study in D Minor
Op. 35 - No. 16

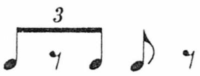
[1].

The speed of the descending slurs *(appoggiatura)*, which occur a number of times in the study, depends on the **simultaneous** use of both hands. Let us first analyse a similar instance in which the right hand's attack (A) and the descending slur (B) are separated.



In this study the appoggiaturas require that the right and left hand actions (the latter playing the slur) are **not** separated. The correct mechanism demands that both movements occur simultaneously. This is accomplished by synchronising the action of both hands and not waiting for the first notes to sound before playing the slur. It is only through this method that a sensation of speed and grace can be created. The participation of hand and wrist will vary depending on the speed of the descending slur.

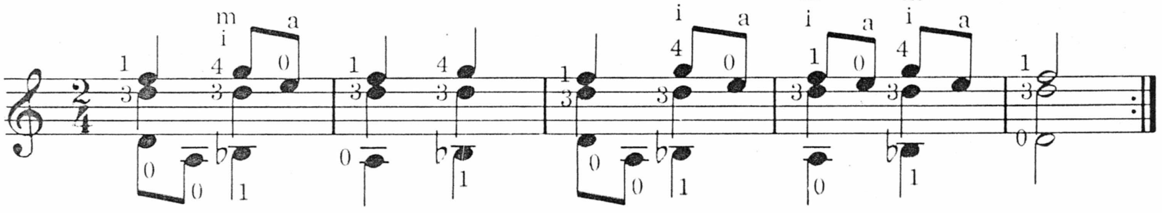
The rhythmic cell:  plays a most important rôle throughout this study, giving it a character both graceful and severe; for this reason, its rhythmic identity should be carefully retained. Avoid the gradual alteration of the rhythm to:



[3].

In the second beat of the bar, the first finger is moved from (1) to (5) in a **transversal displacement.** A forward and upward arm action is necessary to assist the finger in moving to the Bb. Here the third finger is used as a point of pivot. Remember that although D (2) is being held, it should not necessarily ring on. The eighth note rest can be realised by the right hand fingers (direct damper).

Exercise:



[4].

Use a nail stroke on the thumb for the A on the second beat. This separates it from the adjacent basses, which should be played with a flesh stroke. The same effect can be obtained at [7] through the use of pizzicato.

[2] & [5].

Between the first and second beats, the back-and-forth position changes should be made using **partial translations**. It is through this method that the greatest efficiency is achieved with the minimum of effort. In this instance a flexible left hand thumb provides a point of contact while also regulating and balancing the shifts.

[6].

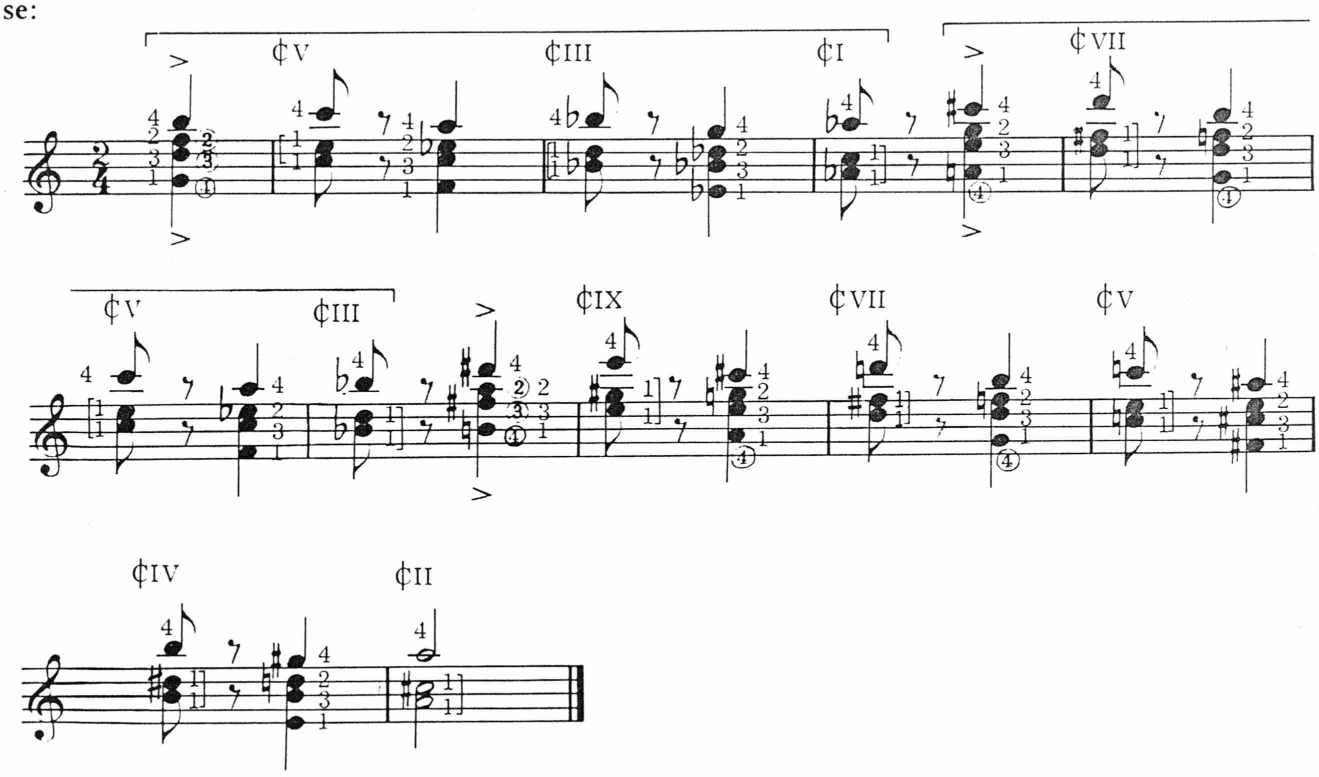
In order that the D-F interval sounds without intrusions, do not allow the open E to ring on until the second beat of the bar. The most practical solution is to lean the first finger very lightly on the first string, thereby damping it at the precise moment.

It is the guitarist's duty to find a musical subtext within a work's aesthetic structure that both blends with and complements the composer's ideas. In this study, the score shows clearly that rhythmic elements play an important rôle, and these **can be highlighted and enriched** by other musical resources. Dynamics may help us to a better appreciation of Sor's writing. Certain inflexions can ultimately produce a more balanced **whole** rather than merely isolate detail. An example is the dynamic accent on the third beat of bar three. It reappears on the third beat of bars 9 and 11 where, by now, it is already part of the piece's structure; running parallel to its development. On the third beat of bars 13, 14 and 15, the low F (already announced) should have a very special grace in its dynamic and articulation. The sequence starting at [8] requires the same, where the result is integrated with the music's architecture. If one lacks the technical resources necessary to achieve the required grace, the piece will lose its equilibrium, and suffer as a result. On the other hand, if these qualities are integrated into the music without a loss of perspective of sense of structure, the end result will have a high aesthetic value.

[8].

Note also that there are no common notes between the chords. For this reason, the notes played on the fourth string must not ring on into the chord which follows. This would form a second inversion chord (with the fifth instead of the fundamental in the bass). For the placement of the half-barré **(only up to the third string)**, a small turn of the hand will change its presentation. At the same time, delicately place a precautionary damper on (4) with the thumb (as it plays

Exercise:



CHAPTER VII

Study in B flat Major

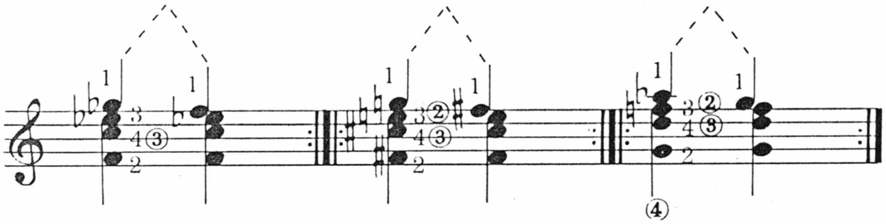
Op. 29 - No. 13

Because of the mechanical difficulties created by the numerous barrés throughout this study, the work of the left hand of paramount importance. The hand is subjected to almost constant effort, which, if one is not careful, can lead to muscular fatigue. For this reason, it is essential to control the hand's actions reducing them to a functional minimum.

Bar one provides an interesting example: fingers 2, 3 and 4 necessitate a **transversal presentation** of the hand, while the barré naturally calls for a **longitudinal presentation.** As a result, the hand, taken as a whole, will adopt what I describe as a **combined presentation.** It is important to realise that the barré need only stop the first and fifth strings: any pressure on (4), (3) or (2) is completely unnecessary. Energy will be conserved, and interference with the other fingers kept to a minumum, if the first finger presses only the necessary strings. This can be achieved by making a gentle arch, the first string stopped with the base of the finger (using the thumb's opposing pressure). The curve of the finger conditions the pressure on (5). The ⊥ sign indicates the lowest string (in pitch) the barré reaches, in this case (5), and implies that any other lower strings should remain unstopped.

At [2], all the fingers should not be placed simultaneously. The third finger is required first, then the fourth, the second, and lastly, by means of a distention generated by the **mechanics of the supporting point,** the first finger (on F (1)).

Exercise:



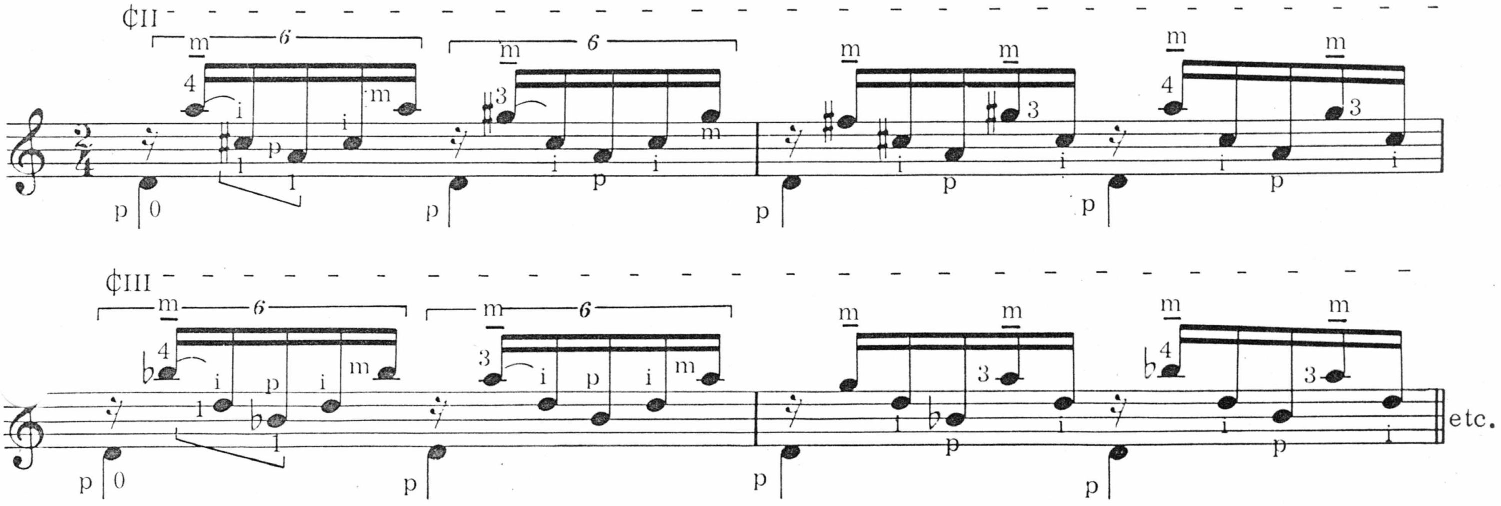
This exercise enables us to isolate the first finger distention by keeping 2, 3 and 4 "fixed". If correctly performed one observes that moving from Gb to F requires **no effort from the finger whatsoever.** The arm, drawn towards the body, lifts the first finger from the Gb and relocates it at the first fret.

At [3] it is most convenient to place finger 1 on Bb (5) first, and then follow with the barré. If the same finger pattern were required for a chord, this would demand the **simultaneous placement** of barré and fingers. Because of the arpeggio patterns in this study, we have the freedom to stop notes successively, starting with Bb (5) and ending with the barrés completion. There is a similar instance at [4] where the fourth and second fingers anticipate ȻIII and CV espectively (and should be placed before barrés). They also provide points of pivot which facilitate barré positioning.

One should be able to discover certain dynamic inflexions and harmonic subtleties in the constant arpeggio pattern which this study employs throughout its growth. At given moments these should be brought to the fore. When the arpeggio is enhanced by different accents a hidden melody begins to emerge. Try to avoid a metronomic rigidity as this conflicts with the work's harmonic and melodic movement. Bear in mind, too, that the use of dynamics should in no way deform the arpeggio's rhythmic uniformity. All the F's in the arpeggio of the first bar of the study can be highlighted.

The repeated accentuation of a weak note within a group (in this case, the second sixteenth note of each sextuplet), may produce a displacement in the rhythmic structure, which can destroy the meter's equilibrium. To avoid this, subtly separate the first note (played by the thumb) and the accented second note. This minute pause should not be apparent to the listener, but its presence provides the performer with the freedom to make the second note "sing", employing the appropriate dynamic. (Remember that if this idea is exaggerated, the results can be counter-productive!)

Exercise:



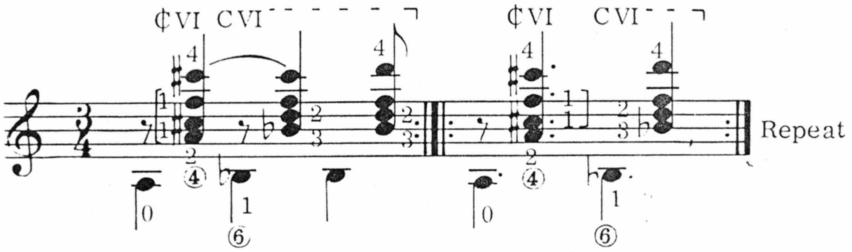
Accentuate only the notes marked — . The remainder of the arpeggio stays at a lower dynamic level.

At [5], finger 1 (Bb) can be used as a pivot, enabling the arm to make the precise movement necessary to take fingers 2 and 3 to (2) and (4) respectively. After establishing these three points of contact, the arm performs one more action. This places the fourth finger on the first string with complete ease.

At [6], the third finger is used as a point of pivot (indicated $\overset{3}{\triangledown}$), around which the fingers can be re-arranged in their new shape, and the barré extended to the fifth string.

At [7] there are two consecutive barrés at the sixth position. The first is a half barré covering the second and third strings, and this is followed by a full barré. Let us examine first how to move from one to the other. Using finger 4 as a point of pivot, move the arm forward and upwards until the first finger is positioned comfortably on the sixth string. The distention of finger 4, which has to reach the high D, must be tackled next. This is another occasion which requires the **mechanics of the supporting point**; the elbow moving away from the body in this instance. These arm movements are intimately related to finger movement: distention, contraction, longitudinal or transversal presentation, whatever the requirement or stretch, each necessitates **one precise action** that can be individualised and differentiated, providing the precise needs of the levered finger(s). Initially, it may seem impossible to understand the movements' relationships, as muscular sensation needs to be linked to the appropriate mental intention. To begin with, learning this study will demand intense concentration. However, through intelligent daily practice, a conscious and unequivocal discovery of the correct movements will occur.

Exercise:



CHAPTER VIII

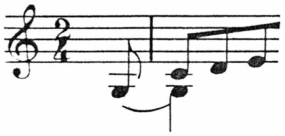
Study in C Major
Op. 29 - No. 17

There are guitar pieces where fingering need only involve general concepts and certain passages, without demanding precise guidelines and an exact location for every finger. In other places - this study being a good example - **fingering** is a seminal element, to a degree that, without it, an eloquent interpretation is very difficult. Ultimately, the student has to resort to a systematic approach which identifies and then employs the most appropriate right-hand attack, the most suitable left hand fingering and the gamut of movements and shapes.

The correct finger and its string location can be indicated graphically with absolute precision. Unfortunately this is not true of other elements, such as timbre and dynamics. Neither is it true for voices which require balancing by the subtle and intelligent variation and combination of right-hand strokes. Musical notation is still unable to represent precise finger attitudes and the required sound quality of each note. For this reason, I find it necessary to use the written word to indicate these aspects - aspects which are just as important to the true musician as pitch and duration.

At [1], the first two notes of the theme can be stopped by the same right hand finger (transversal displacement from (6) to (5)) to obtain the necessary articulation.

This overlap must be avoided.

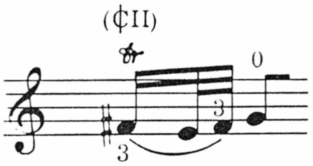


The first eight bars require a clear, note-by-note exposition, completely free of harmonic overlap. To obtain a precise and elegant staccato, use Attack No. 2 or 3 for the right hand. Remember that the last joint of each finger must **not** be curved and that the "muscular aggregate" should power every stroke.

At [3], the theme is restated an octave higher with the basses providing a harmonic platform. This variation is enriched vertical associations which suggest new ideas. In the first eight bars the theme defines its identity and expressive characteristics through an unaccompanied first statement. The next eight bars have the theme appearing with other elements. Our aim must be to link these components successfully.

At [2], the execution of the trill (in concept a mixed slur) requires careful attention: there should be no audible brushing of the adjacent higher (in pitch) string. There are two solutions that can be used independently, but which work even better in combination: firstly the slur "by exception", and secondly a left hand precautionary damper. We can examine both in this example:

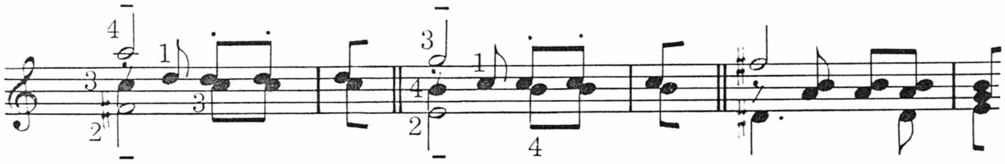
Example:



Place half a barré on the second fret as the F is stopped. The barré stops E (4) and also damps (3) from any extraneous noise caused by the trill. Once the trill has been completed, the first finger should abandon its double function, while the hand, with a slight forward movement, lifts and permits the G an unrestricted attack. Remember that the arm has to be brought forward for the slur "by exception". The finger in question then has a trajectory which completely avoids the adjacent string.

This trill, and for that matter any other repeated movement, can be executed with greater freedom and less effort with "**fijación**", thereby using the hand's potential to aid individual finger movement.

The sequence beginning at [4] necessitates different attacks for the right hand fingers, if the voices are to be well-delinated with the diversity of colour appropriate to an elegant and sensitive interpretation. Choosing the correct attack implies that technique must be completely at the service of musical expression. Ultimately the artist should be able to select from a "sound palette" the most appropriate timbre for any voice. At risk of contradicting the original score, I am inclined to believe that Sor's **musical idea** was:



In accordance with my above proposal and from a purely musical point of view, we should strive to achieve independence in the voices.

There is another similar example at [6] where, because of technical difficulties, the two eighth note rests cut short the upper voice. **Nevertheless, we must find a way to separate this voice completely from the succession of thirds.** The solution is to use the resources of the right hand, which results in substituting a continuity of sound for a continuity of colour and giving a character to each voice and individual sound.

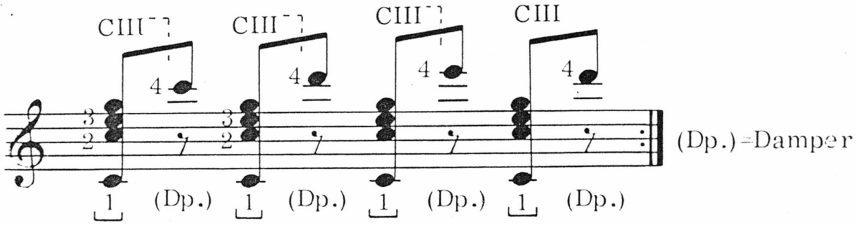
In this study, many passages require the use of right hand dampers. Some of these are precautionary and should be applied at the exact moment of position change. Others are required to stop specific sounds, so that there are no unwanted harmonic overlaps. For example, the translation at [5] requires the following elements are employed in combination **on** the eighth note rest:

— The left hand is lifted from CIII and its translation to the new position follows immediately.

— A damper is employed using the left side of the right hand thumb.

Practise the following exercise, experimenting with the distance of the shift:

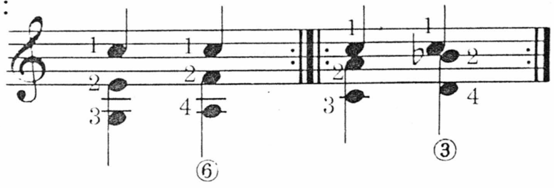
Exercise:



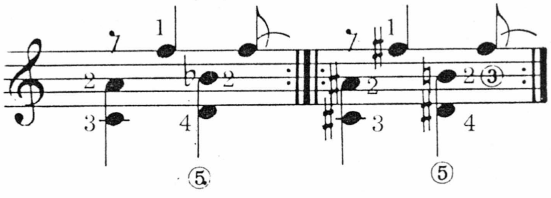
At [7], **the distention of fingers 2 and 4 is achieved through the direct participation of the arm.** Let us examine three exercises in which the first finger is used as a point of pivot, enabling the hand to rotate, its displacement permitted as a direct result of arm movement. The other fingers must be relaxed before the displacement. Practise slowly and avoid any effort from the fingers themselves.

Exercises:

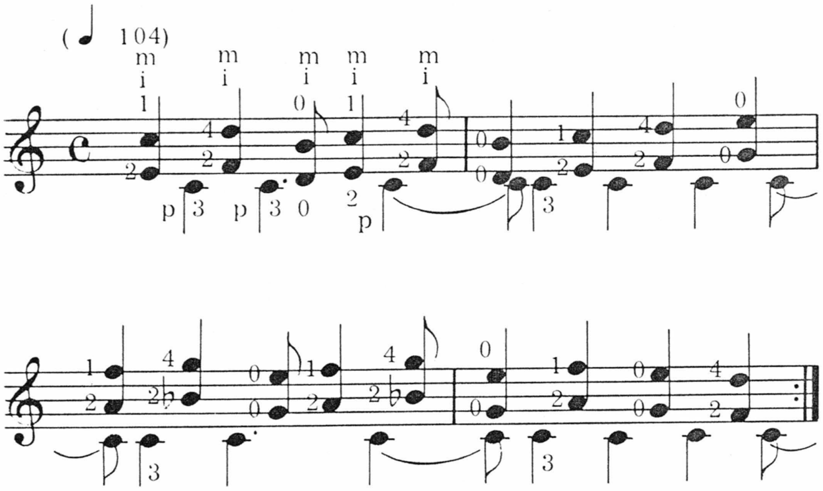
1



2



3



At [8], **the descending slur onto an open string** calls for special attention. It should be played using **the slur** "by **exception**" technique, while, simultaneously, the arm moves forward and outwards. This motion not only facilitates the playing of the slur but also generates the transversal displacement of the hand and, as a consequence of this move, positions the third finger on the fourth string.

CHAPTER IX

Study in A Major
Op. 6 - No. 2

In this study several important elements need to be analysed: the rôle of the middle and ring fingers and the necessity for the production of a "singing" line, the use of dampers and various left hand techniques.

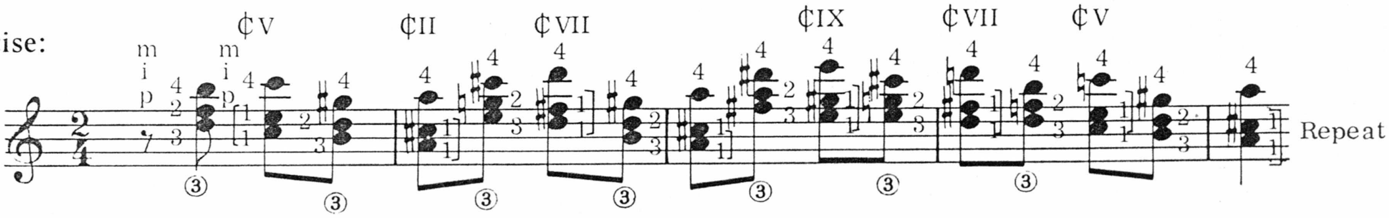
Producing a "singing" line with the middle or ring finger:
To achieve the desired sound, the variant of Stroke No. 1 is required. Superficially this stroke seems to be no more than a traditional rest stroke. However this is far from the case. The difference lies in that there is no note on the adjacent lower string, lower in pitch terms that is. Therefore, there is no reason to check the stroke's inertia. The sound quality and its character stem from the attitude of the finger **at the moment of contact, and not from the manner in which** the **movement is braked after the string has been set in motion.** In this instance, there is the freedom to allow the "singing" finger to reach the adjacent string. The only provision that must be made is that the finger return to its starting point once the stroke is complete. This return is made by a very subtle hand movement.

Dampers:
Dampers are required almost throughout the study, although they should be so subtle as to be almost imperceptible visually. Dampers encourage a clearer and more accurate performance, highlighting the melodic line (the quarter notes) while keeping the off-beat alive. These off-beats propel and sustain the rhythm, so necessary for the effective unfolding of the piece.

Aspects of left-hand mechanics:
Before analysing specific technical aspects, I would like to discuss the function of the wrist. From a pedagogic standpoint the presentation of the left hand must be seen as being primarily dependent on the arm. However, in the long run, the **wrist distributes** each movement. Every presentation, distention, contraction and longitudinal or transversal displacement of the fingers requires an **exact amount of wrist action,** as well as active participation of the m. The wrist action controls subtleties of distance and direction. This does not imply that previous examples of arm presentation and attitude should be seen as unimportant, but that the intelligent use of wrist action is essential if the guitarist is to attain higher levels and greater subtlety in playing. These subtleties are very much out of the beginner's reach.

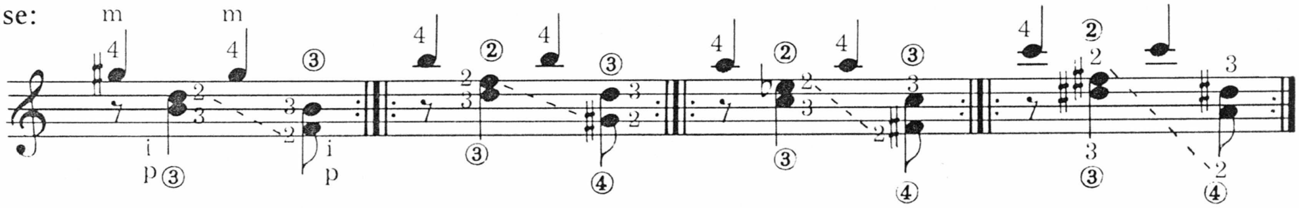
To return to specific problems in this study; let us begin by analysing different fourth finger displacements. At [1] and [2] the fourth finger shift from fifth to fourth fret is made by a **change of presentation.** In this case the movement is not a position change (or a **translation** as we term it) but rather a displacement of the fourth finger; caused by a slight turn of the hand to the left as it moves from a longitudinal to a transversal presentation. Two simultaneous movements occur: the fourth finger is brought down a fret and, as a result of the same movement, the second and third are placed naturally on (3) and (2). In the next bar, the presentation is again longitudinal and, in order to effect it, the hand must turn to the right. As a result, the fourth finger will be able to reach A (1). To assimilate the combination of both presentations, this exercise should prove useful.

Exercise:



At [4], the fourth finger is moved to a new position and back: a **total translation by displacement**, which should be executed above the string. A gratuitous glissando **must** be avoided. In addition, remember that the second finger has to be transversally displaced. Although it can reach the fourth string independently, the arm and wrist should assist and complement the finger movement. The fourth finger provides a point of pivot on B (1). The following exercise focuses on the transversal displacement of the second finger.

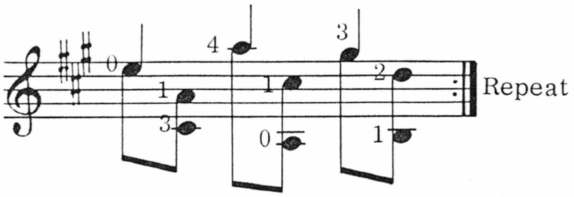
Exercise:



[3] The three consecutive half-barrés at the second fret make this passage especially interesting. The first is a **proper, stable** barré while the second can be considered a **transitional** barré, a result of the contraction of the fourth finger. This contraction, brought about by the movement of the hand, produces a **combined presentation.** This barré is bracketed to stress that it could be omitted: the only note it covers is the C ♯ (2). However, the most comfortable solution is a quasi barré. In this way, only one of the two co-ordinates (which are required define the location of any single note on the fingerboard) is necessary. The third barré is once again regular and stable. Its position originates from a slight hand rotation which brings the fourth finger to A (1). This frees the first finger from the preceding shape and prepares it to lower a barré (a regular one now) and the third finger F♯ (4) at exactly the right moment.

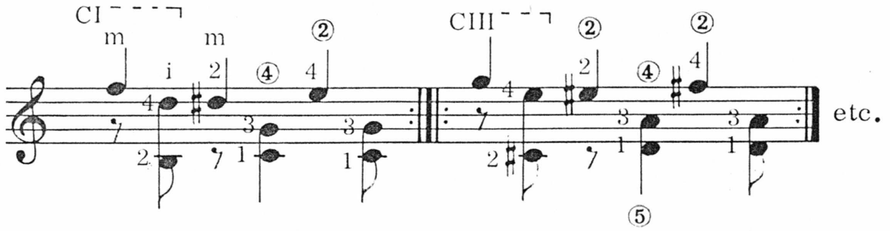
[5] Here is an interesting example of **transversal finger movement.** In this instance, the first finger is led by the arm to three different locations along the same fret (3), (2), (5), and becomes a third position barré at the end of the bar. These arm movements require the use of the third and fourth fingers, as well as the CIII barré, as points of pivot.

Exercise:



[6] This passsage demonstrates **partial translations and the mechanics of the supporting point.** The combination allows for a freer and noiseless shift. **The mechanics of the supporting point** provide the flexibility necessary to make the downward displacement (downward in pitch that is), and keeps the fingers well over the strings, thereby encouraging precise articulation and a singing line.

Exercise:



CHAPTER X
Study in D Minor
Op. 31 - No. 16

The right hand plays a vital role in this study which appears to have devised by Sor as a thumb exercise. Apart from the bass melody, the harmonic interest and the piece's drama make this a most interesting work from both a technical and a musical point of view.

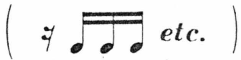
The interpretation of this study is refined by the use of a thumb pizzicato, which, when combined with other strokes, provides a rich and effective range of timbral contrasts. The type of pizzicato defined in *School of Guitar*, is not only crisp and "present" but also encourages, through proper articulation, the separation (non-legato) of the notes. The sixteenth notes have a dual role as a rhythmic constant **and** a melodic line, and this musical concept determines the technical approach of the right hand throughout the piece's growth.

The pizzicato stroke has two very different, successive parts:

1. **The Thumb Stroke**
2. **The Damping Stroke**, executed **after** the string has been set in motion.

Employ the part of the palm opposite the thumb for damping. The placement should be precise enough to mute **only** the required string(s).

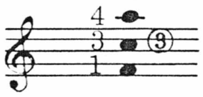
When a sordino effect is required, the damper is prepared **beforehand** and the right hand is stably positioned at the bridge. The pizzicato requires a damper after each stroke.

[1] and [2]: The thumb pizzicato begins on the second sixteenth note of [1]  . At [2], the rhythmic imitation employing Stroke No. 5 (clear with i and m) should likewise start on the second sixteenth note. The pizzicato should resume immediately after the first sixteenth note of bar 3.

Bear in mind that the notes which complete the harmony and complement the muted melody should never be hampered by the pizzicato stroke, but remain independent and detached in duration and clarity. In a good pizzicato stroke, the palm damps only the required string(s) and leaves the remaining ones free.

The combination of pizzicato effects and clear strokes results in a melody which is divided into motivic units according to colour. At the same time however, it is united through the systematic repetition of certain formulae. In the long run this conveys the sense of well-integrated structure, blending elements which add to the study's interest.

[3] The distention of the first finger is powered by the arm. A **natural, stable distention** is called for, avoiding any excessive finger effort. Let us begin by stopping the following chord:



With the third and fourth finger still at the fifth fret, try to reach F (6); but use **only** the first finger. The reach should be possible without too much difficulty, assuming a normal-sized hand. However, a constant effort is required to maintain the open hand stretch. This is a typical example of **unstable equilibrium.** The mechanics of the supporting point must be engaged to obtain a more efficient, less tense distention, governed by **stable equilibrium.** Now, if the first finger relaxes, the distention nevertheless remains. The mechanism calls for an arm motion **forward and towards** the body. The third and fourth fingers act as a fulcrum, creating the distention without demanding any independent finger effort.

Exercises:

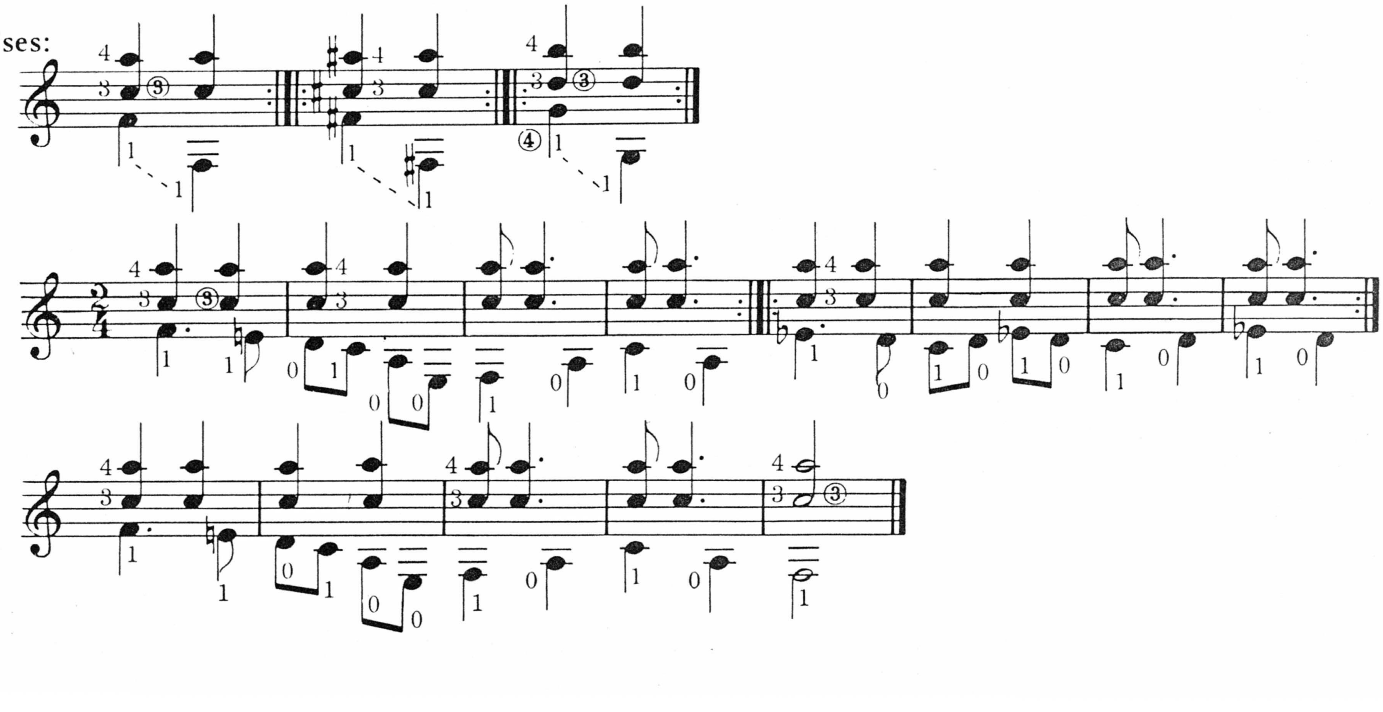


TABLE OF PRINCIPAL TECHNICAL SITUATIONS

This table includes the principal technical situations to be found in the studies. The references can be found in both music score and text.

- APPOGGIATURAS (execution of) VI [1]
- ARM (left) I [2] [8], V [1] [4], VII [5] [7], X [3]
- BARRÉS (some) V [4], VII [1] [3] [4] [7], IX [3]
- BARRÉ (exceptional use) III [3]
- CONSERVING ENERGY V [4]
- CONTRACTION: I [9], V [4]
- DAMPERS:
  - Precautionary III bar 11, V, VIII [2] [5]
  - Direct IV
- DESCENDING SLURS:
  - with open strings V [7], VIII [8]
  - By exception III bars 53-54, VIII [2] [8]
  - By fijación I [6]
- DISTENSION V [4], VIII [7], X [3]
- DYNAMIC ACCENTS VI bars 3, 9 and others, VII
- EQUILIBRIUM
  - (stable and unstable) X [3]
- FINGERS
  - "Singing" I [3], VII[4], IX
  - Pivoting I [4] [9], II [1], VII [5] [6]
- FIJACIÓN I [6], VIII [2]
- FINGERING VIII
- FINGERBOARD
  - (Transitional sector of the) V [1]
- MECHANICS OF THE SUPPORTING POINT V [4], VII [2] [7], IX [6], X [3]
- PIZZICATO X [1] [2]
- PRESENTATION
  - Change of IX [1] [2]
  - Combined VII [1]
  - Transversal I [7] [8]
- STROKE NO.1: singing variant IV [3]
- THUMB
  - Muscular aggregate I [1] [3]
  - Flesh stroke of the IV [1]
  - Nail stroke of the VI [4]
  - Twin stroke of the X [6]
- TIMBRE I [8], II, IV
- TRANSLATIONS V
  - by displacement I [2], IV [1] [2] [4]
  - By substitution III [4] V [5]
  - Partial V [3], VI [2] [5], IX [6]
- TRANSVERSAL DISPLACEMENT II [4], VI [3], VII [7], IX [4] [5]
- TRILL VIII [2]
- WRIST IX

GENERAL GLOSSARY

CONTRACTION

Any left hand configuration where the fingers cover fewer than four frets.

DAMPERS

a) **Direct Damper**: The note is damped by the same finger which plays it.
b) **Indirect Damper**: The note is damped by a finger different from the one which plays it.
c) **Precautionary Damper**: A damper which is placed to **prevent** unwanted sounds.

DESCENDING SLURS

a) **Slurs by exception**: Any descending slur made with a relaxed finger, involving a forward arm position. This directs the finger "trajectory" away from the adjacent string.
b) **Slur by "fijación"**: Any slur that involves arm or hand participation through "fijación".
c) **Mixed slurs**: A combination of successive ascending and descending slurs where the mechanism of the ascending is linked to that of the descending.

DISTENTION

Any left hand configuration where the fingers cover more than four frets.

EQUILIBRIUM

a) **Stable Equilibrium**: A situation in which converging forces oppose and cancel each other.
b) **Unstable Equilibrium**: A state of equilibrium that can only be maintained with constant effort.

"FIJACIÓN"

The voluntary immobility of one or more joints, thereby allowing the effective use of a larger muscle groups.

MECHANICS OF THE SUPPORTING POINT

Any action which uses the arm as a lever (in conjunction with one or more fingers which act as fulcrums) in order to generate a contraction or distention.

MOTOR APPARATUS

The term used to describe the arm, wrist and hand as a working **unit**.

MUSCULAR AGGREGATE

The complete muscle group of a finger.

PIVOTING FINGER

Any finger that is used as a pivot to turn the hand (while also stopping a note) thereby facilitating a new finger disposition.

PIZZICATO

The effect analogous to that of bowed instruments. The guitar performs this in two successive phases, the attack and then the damping action.

PRESENTATIONS - SIMPLE FORMS

a) **Longitudinal Presentation:** The attitude of the arm and hand when two or more fingers are placed on the same string.
b) **Transversal Presentation:** The attitude of the arm and hand when two or more fingers are placed on the same fret.
c) **Mixed Presentation:** Any simple presentation ranging between the two above extremes.

PRESENTATIONS - COMBINED FORMS

Any attitude of the arm and hand which includes elements of both longitudinal and transversal presentations.

RIGHT HAND STROKES

The various right hand finger attacks which depend on the desired dynamic and tone colour. Although each stroke is generated from the base of the finger, "fijación" can be applied in differing degrees.

Stroke No. 1: No "Fijación".
Stroke No. 2: "Fijación" of the last joint (nearest to the fingertip).
Stroke No. 3: "Fijación" of the last two joints (nearest to the fingertip).
Stroke No. 4: "Fijación" of the last three joints (employing the hand in the movement.)
Stroke No. 5: As for stroke 2 but with the last joint of the finger held at an angle.

SECTORS OF THE FINGERBOARD

The fingerboard is divided according to the left arm mechanics.
They are: the first octave section (I-IX positions); the transitional section (X, XI & XII positions); and the second octave section (XIII-position upwards).

SORDINO

An action where the strings are muted **before** the attack.

TRANSLATIONS

Changes of position: Their correct performance implies that the left arm participates in the action.
a) **Total Translation:** where the complete motor apparatus is employed.
b) **Partial Translation:** Where part of the motor apparatus is employed.
c) **Translation by Substitution:** Any translation where one finger is substituted by another at the same fret.
d) **Translation by Displacement:** A translation where a finger is common to both positions.

TRANSVERSAL DISPLACEMENT

Any action where the arm takes the fingers across the strings.

TWIN STROKE OF THE THUMB

Any single thumb attack that employs both a flesh and a nail stroke successively.

Fuller descriptions of these and other terms can be found in the theory book, *School of Guitar* by Abel Carlevaro, (Boosey & Hawkes, 1984).

TABLE OF PRINCIPAL TECHNICAL SITUATIONS

This table includes the principal technical situations to be found in the studies. They are referenced to the score by bar number; the terms can also be found in the text of the corresponding chapter.

Arm (left)	I: b.1, b.27. V:b.4, b.12. VII:b9, b's 17-18 X:b.3.
Appoggiaturas (some)	VI: b's 1, 2, 3 and others.
Barrés (some)	V: b's 27-28. VII: in general. IX: b.4.
Barré (exceptional use)	III: b's 15-16. IX b.6.
Contraction	I: b.30. V: b.27.
Dampers	
Precautionary	III: b.11. V: in general. VIII: b.7, b.46.
Direct	V: in general.
Descending slurs	
With open strings	V: b's 100-104.
By exception	III: b's. 53-54. VIII: b.7, b.92.
By "fijación"	I: b.12.
Distention	V: b's. 27-28. VIII: b.89. X: b.9.
Dynamic accents	VI: b.3, b.9 and others. VII: in general.
Equilibrium (stable and unstable)	X: b.9.
Fingers	
"Singing"	IX: in general.
Pivoting	I: b.8, b.30. II: b.3. VII: b.9, b.13.
Fingering	VIII: in general.
Fingerboard (Transitional sector of the)	V: b.4, and others.
Mechanics of the supporting point	V: b's 27-28. VII: b.2, b.17. IX: b.14. X: b.9.
Pizzicato	VI: b.24. X: in general.
Presentation	
Change of	IX: b.1, b.4.
Combined	VII: b.1.
Stroke No. 1: singing variant	IV: b.8.
Thumb	
Muscular aggregate	I: b.1, b.5.
Flesh stroke of the	IV: b.1.
Nail stroke of the	VI: b.4.
Twin stroke of the	V: b.50, b.52, b.54, b.56.
Translations	V: in general.
By displacement	I: b.1. IX: b's 8-9.
By substitution	III: b's 15-16. V; b.34, b.36.
Partial	V: b.22. V: b.2, b.6. IX: b.14.
Transversal displacement	II: b's 30-31. VI: b.3. VIII: b's 17-18. IX: b.13.
Trill	VIII: b.7.

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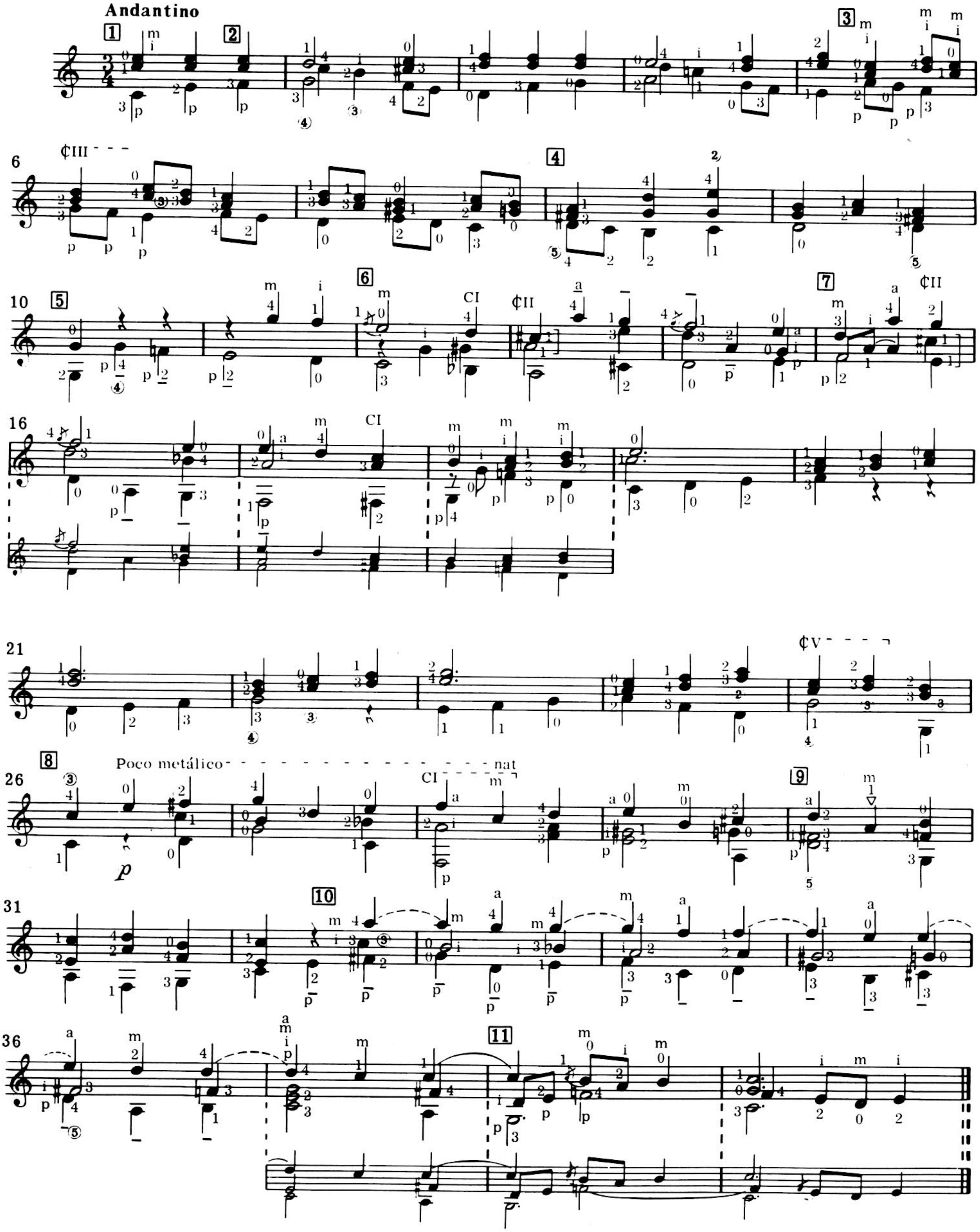
I
Opus 6 - No.8

F. SOR (rev. A. Carlevaro)


Andantino
¢III
CI
¢II
¢II
CI
¢V
Poco metálico
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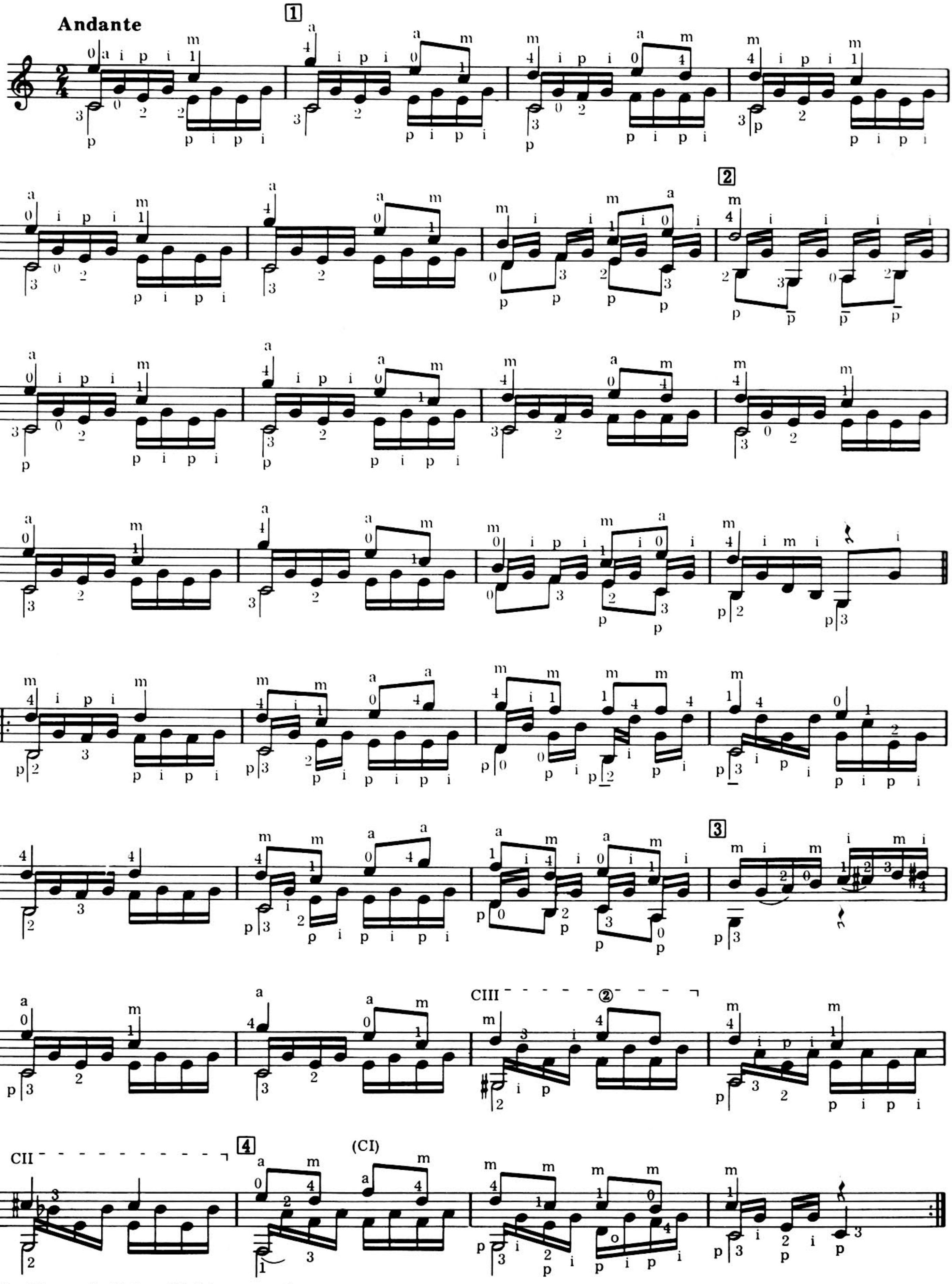
II
Opus 35 - No.13

F. SOR (rev. A. Carlevaro)


Andante
1
5
2
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17
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3
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CIII
②
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CII
4
(CI)

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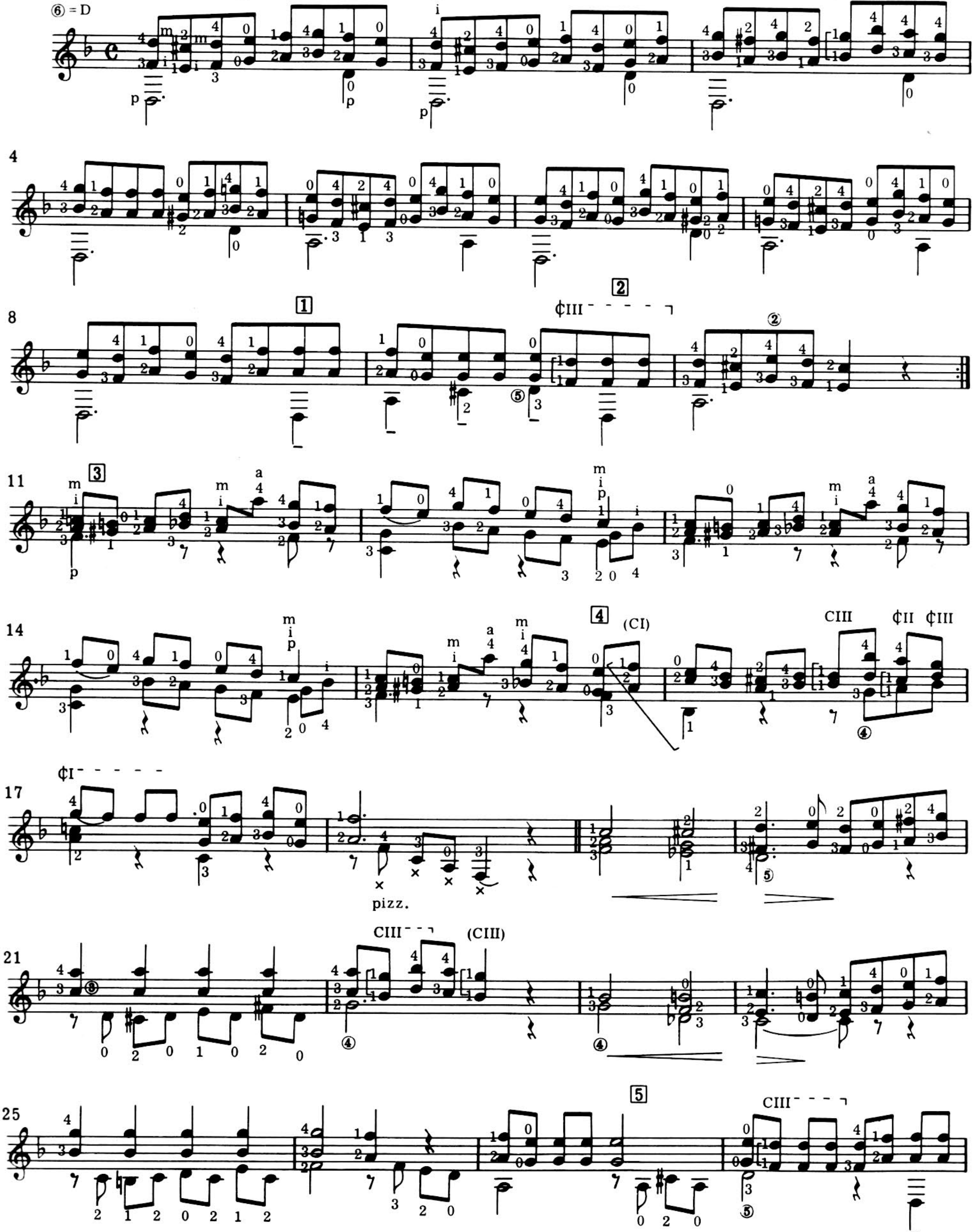
III
Opus 6 - No.9

F. SOR (rev. A. Carlevaro)

Andante Allegro


⑥ = D
¢III
CIII
¢II
¢III
(CI)
¢I
pizz.
(CIII)
1
2
3
4
5

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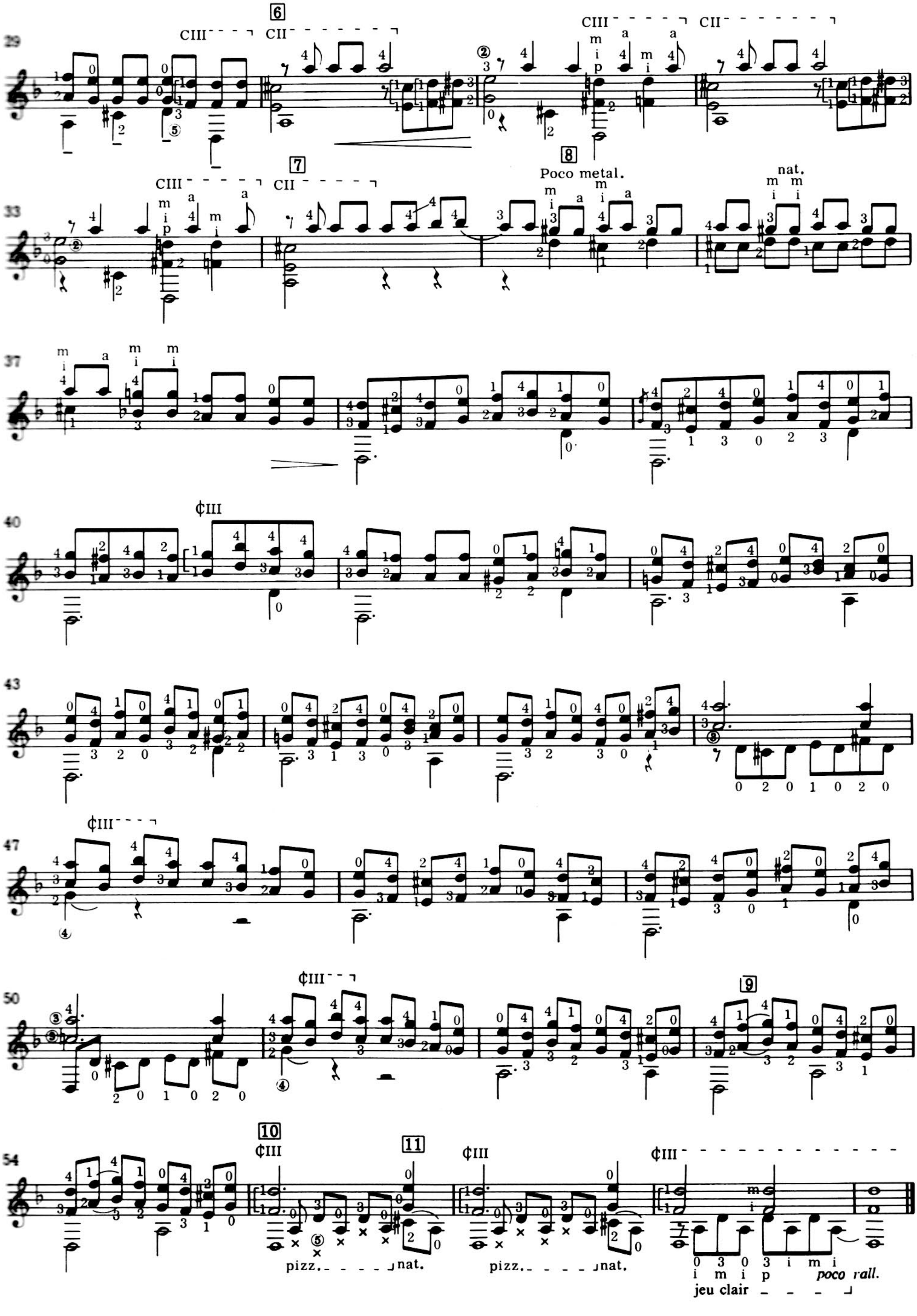
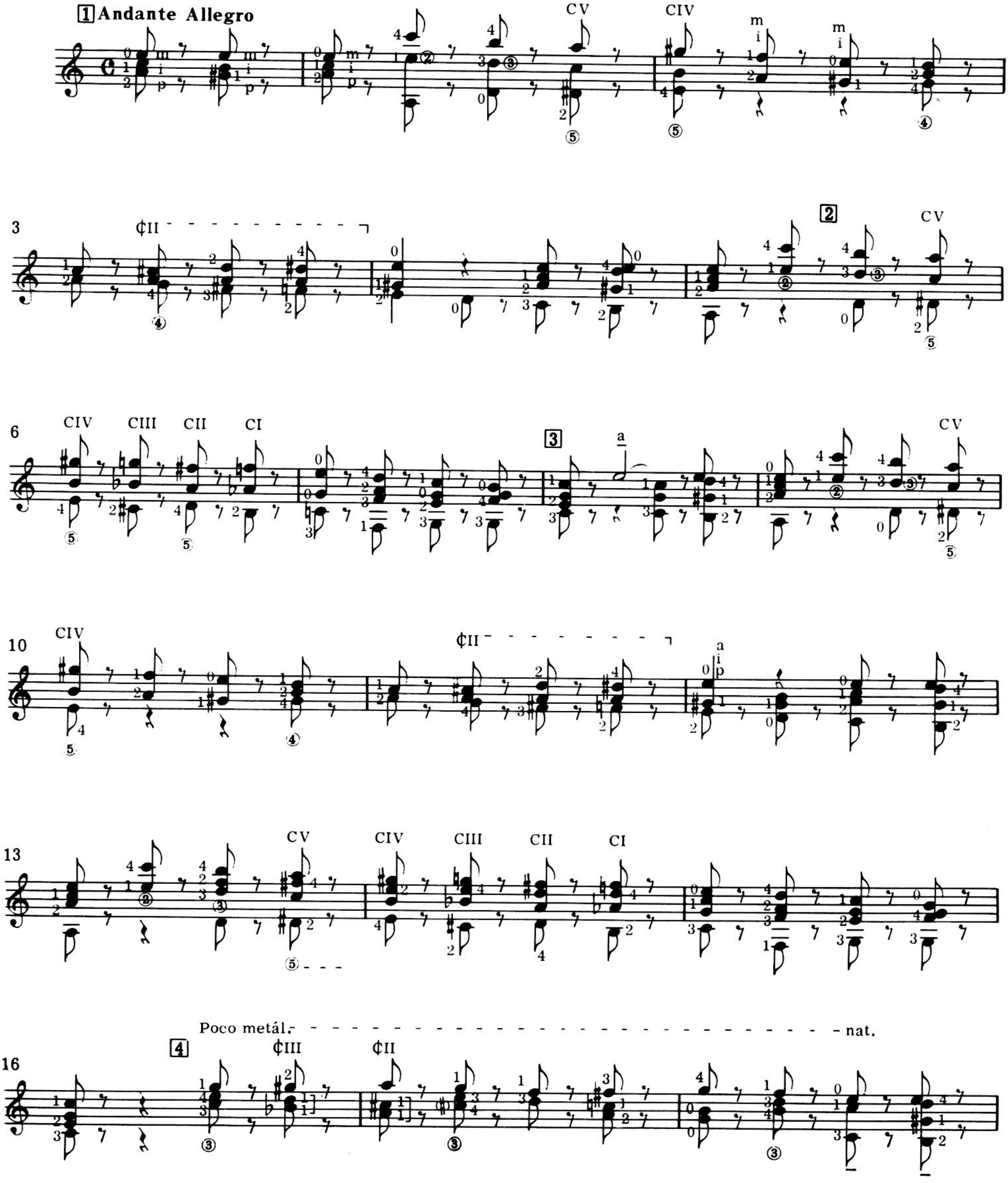

29
CIII
6
CII
②
CIII
CII
33
CIII
7
CII
8
Poco metal.
nat.
37
40
¢III
43
47
¢III
50
¢III
9
54
10
¢III
11
¢III
¢III
pizz.
nat.
pizz.
nat.
jeu clair
poco rall.

IV
Opus 31 - No.20

F. SOR (rev. A. Carlevaro)


1 Andante Allegro
CV
CIV
3
¢II
2
CV
6
CIV
CIII
CII
CI
3
a
CV
10
CIV
¢II
a i p
13
CV
CIV
CIII
CII
CI
Poco metál. - nat.
16
4
¢III
¢II

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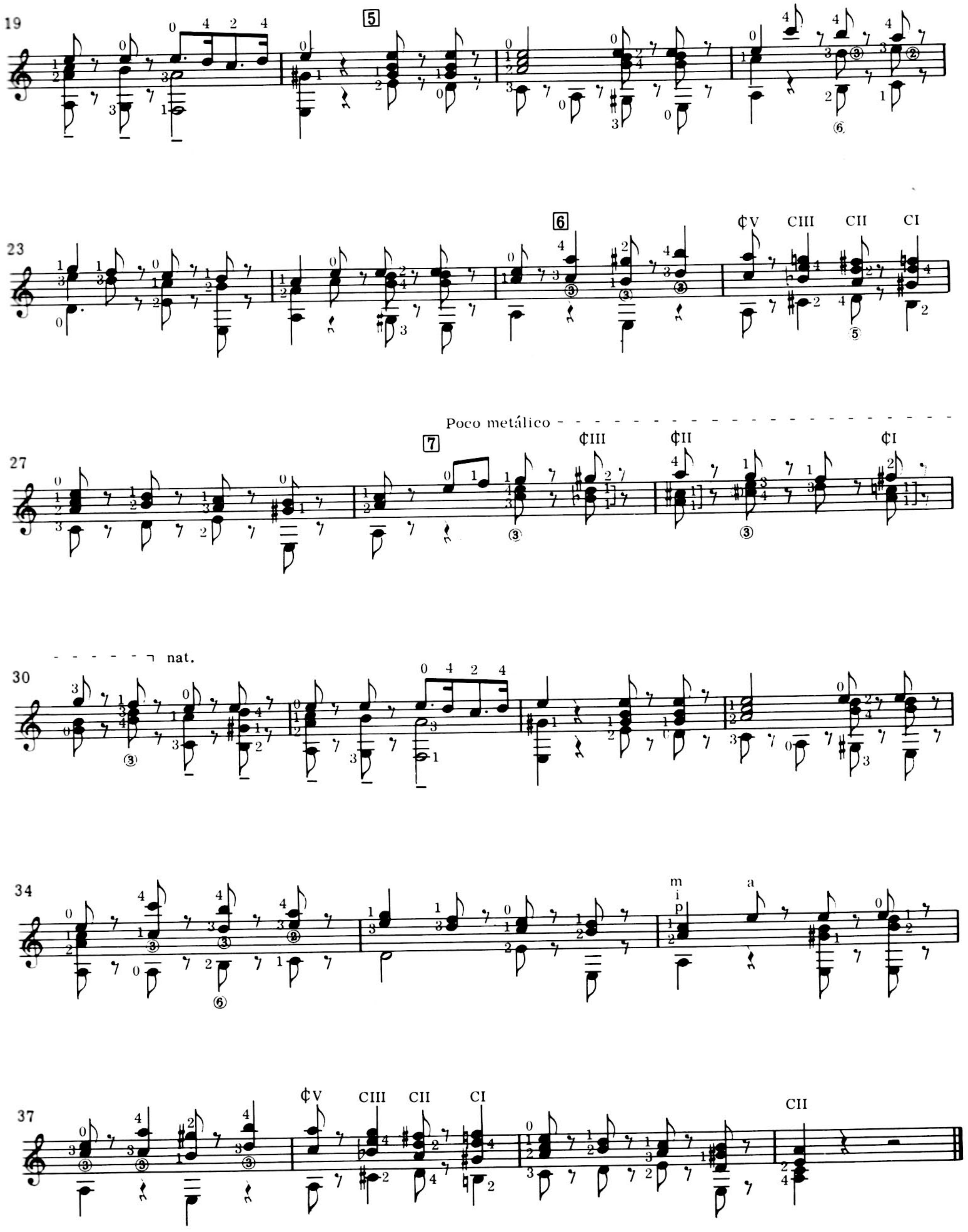
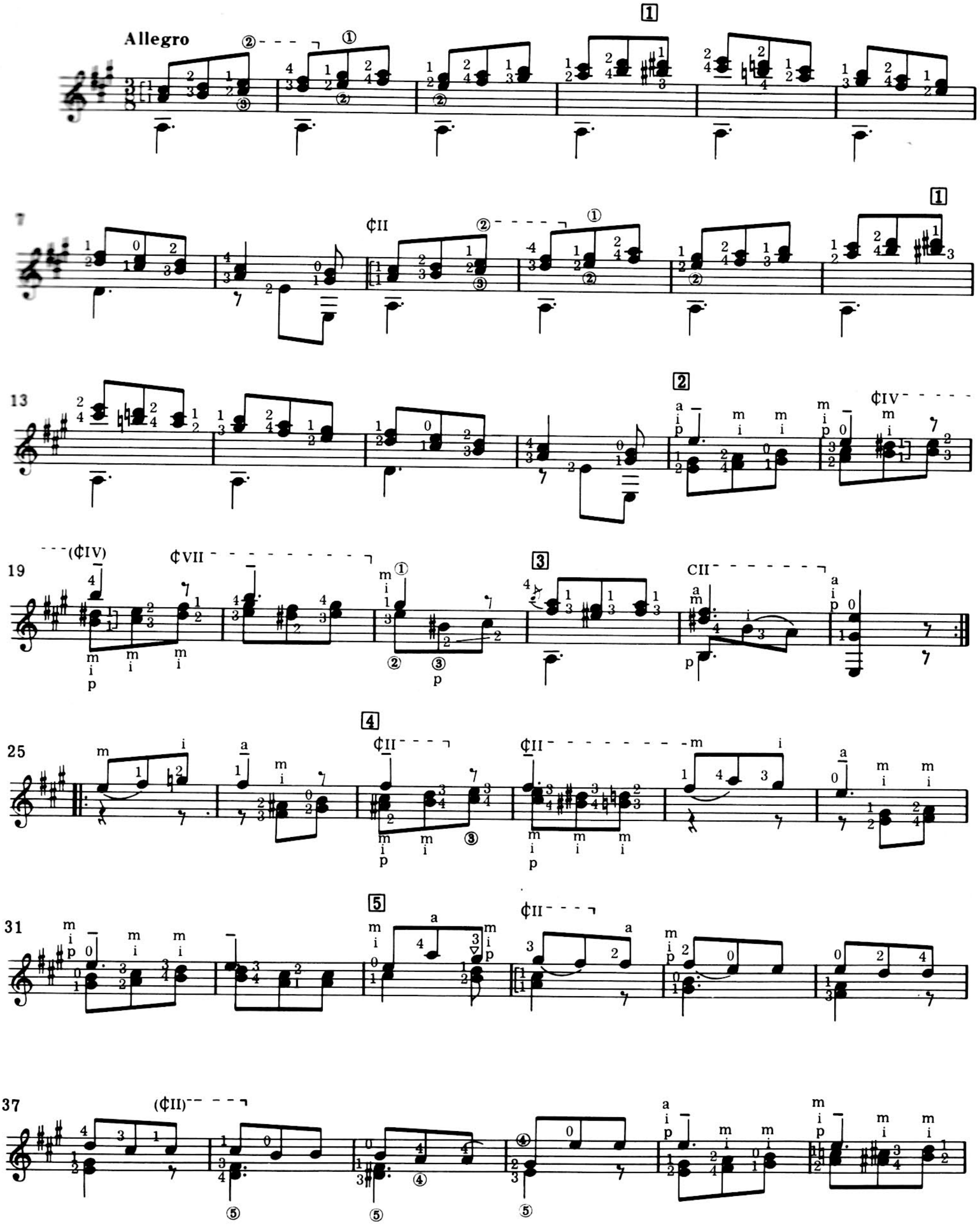

19
5
23
6
₵V
CIII
CII
CI
27
Poco metálico
7
₵III
₵II
₵I
30
nat.
34
m
i
p
a
37
₵V
CIII
CII
CI
CII

V

Opus 6 - No.6

F. SOR (rev. A. Carlevaro)



Allegro
1
7
¢II
13
2
¢IV
19
(¢IV)
¢VII
3
CII
25
4
¢II
31
5
37
(¢II)

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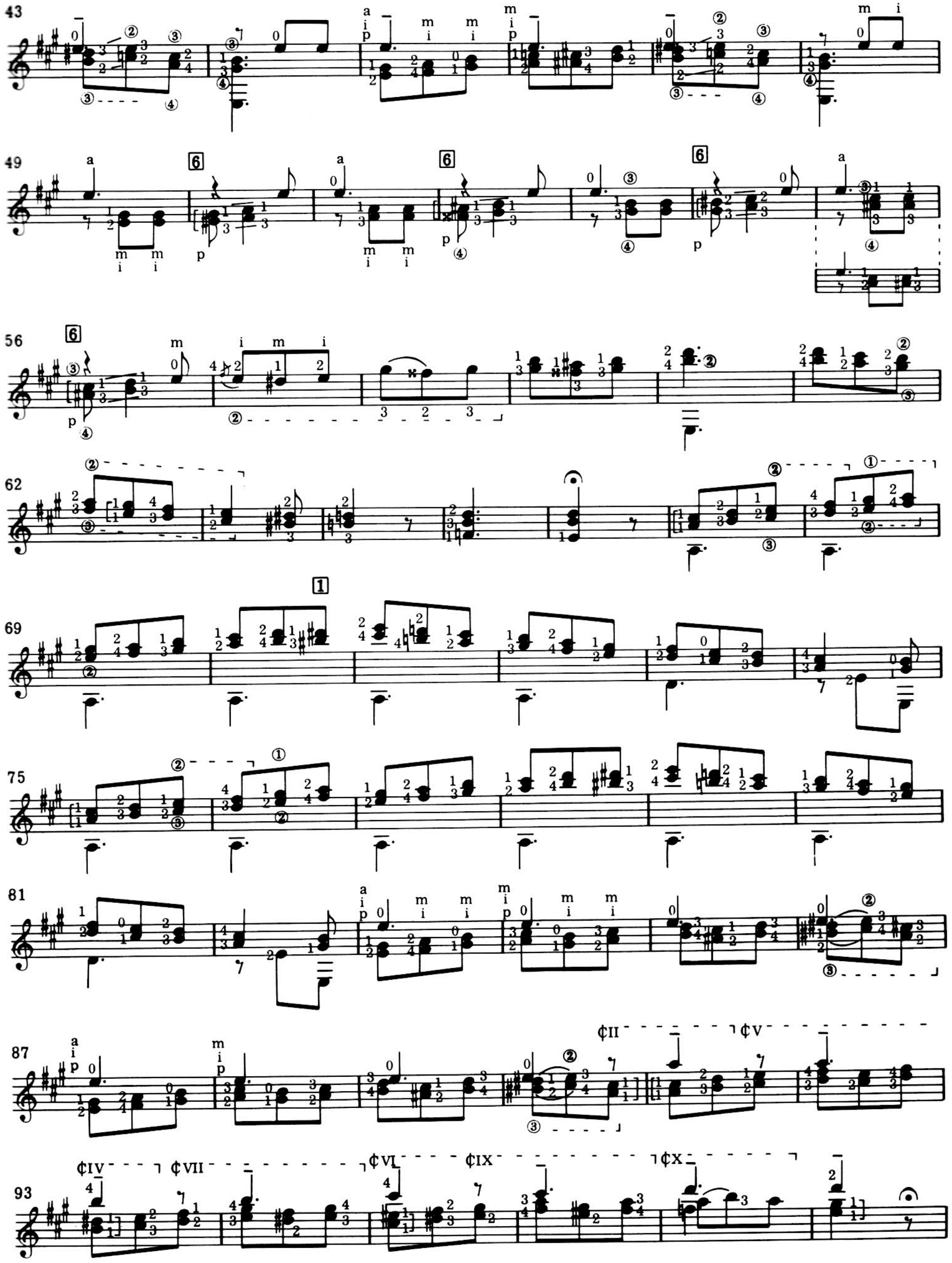
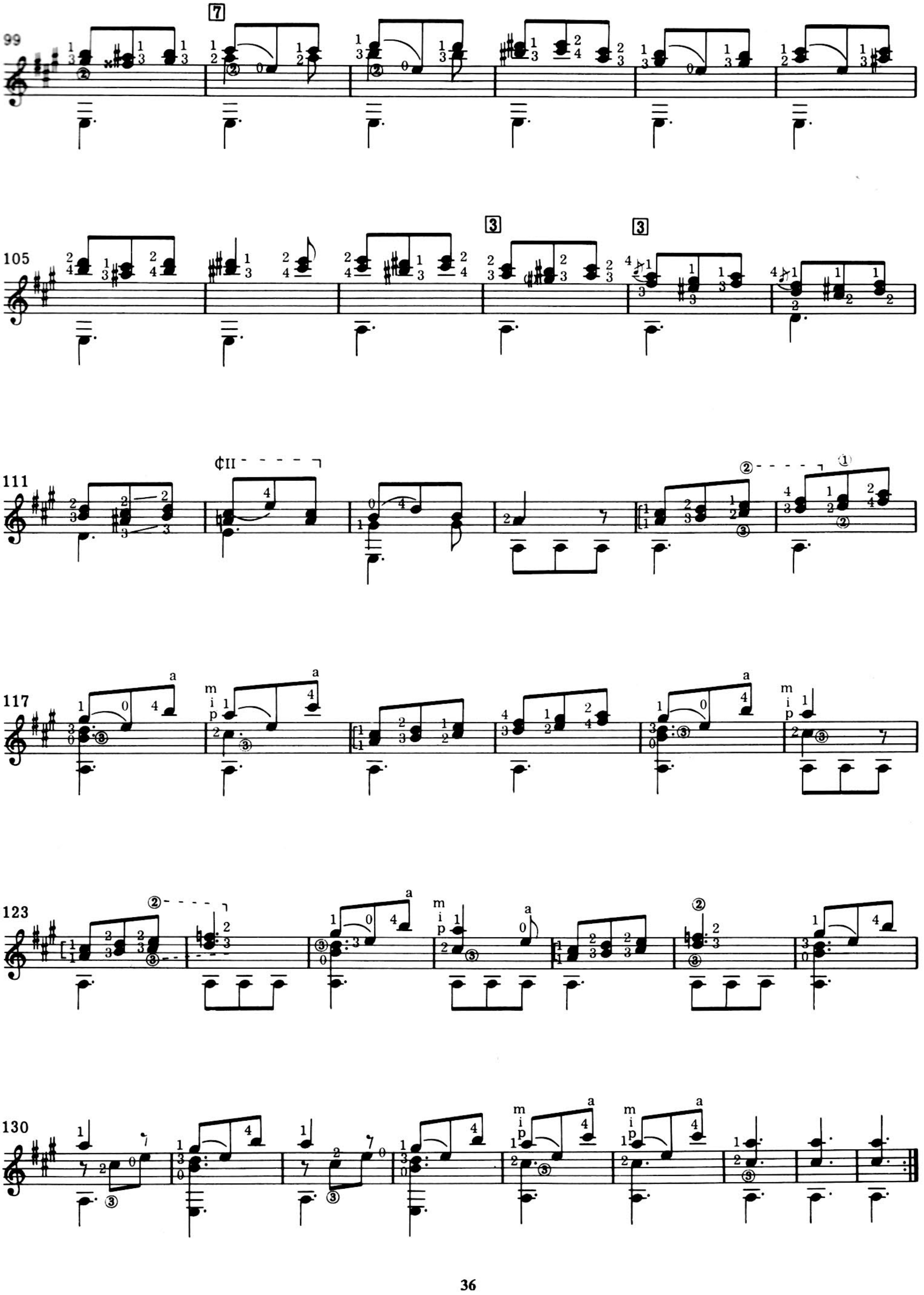

¢II
¢V
¢IV
¢VII
¢VI
¢IX
¢X


¢II

To optimalise the layout of this music score
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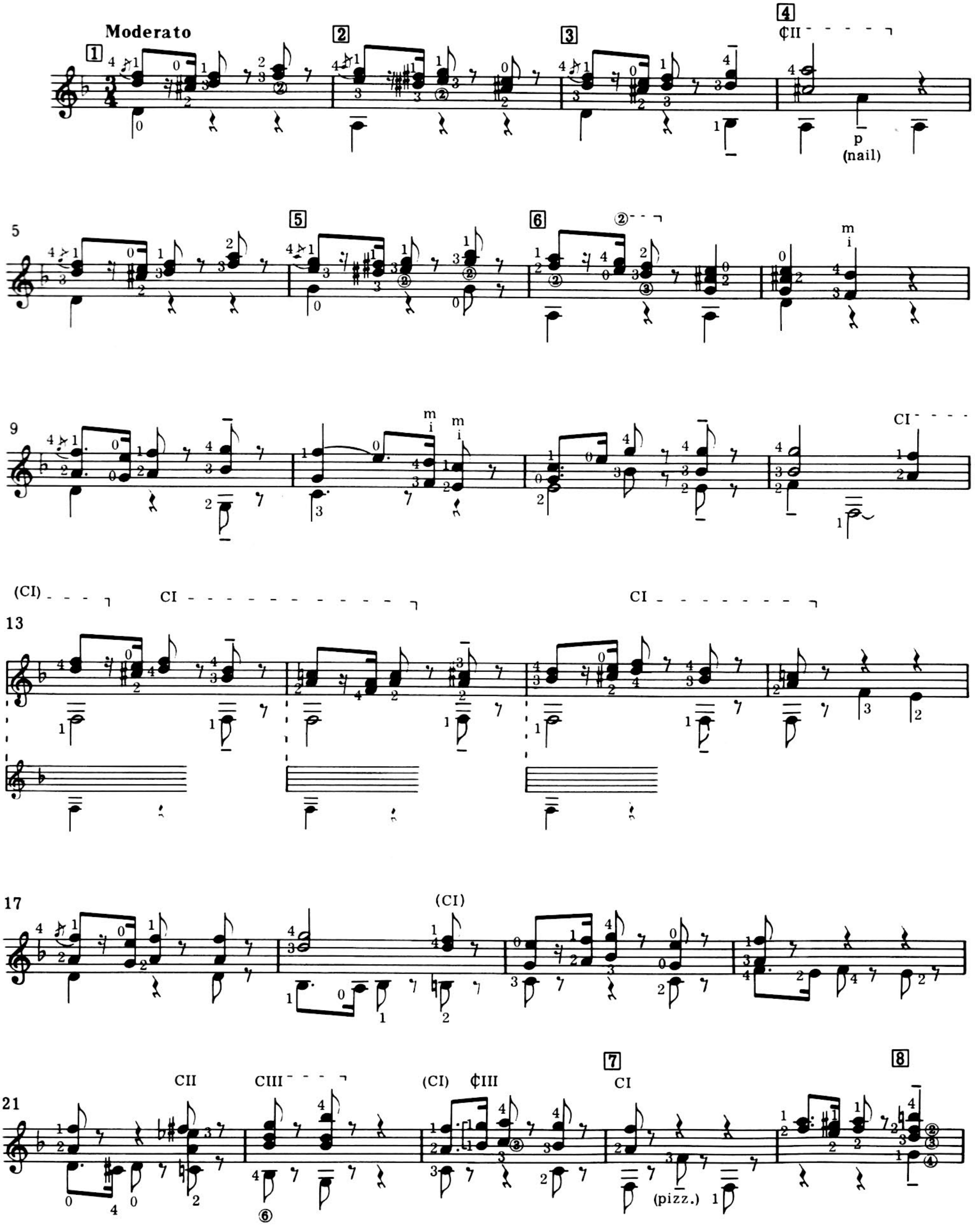
VI
Opus 35 - No.16

F. SOR (rev. A. Carlevaro)


Moderato
(nail)
(pizz.)

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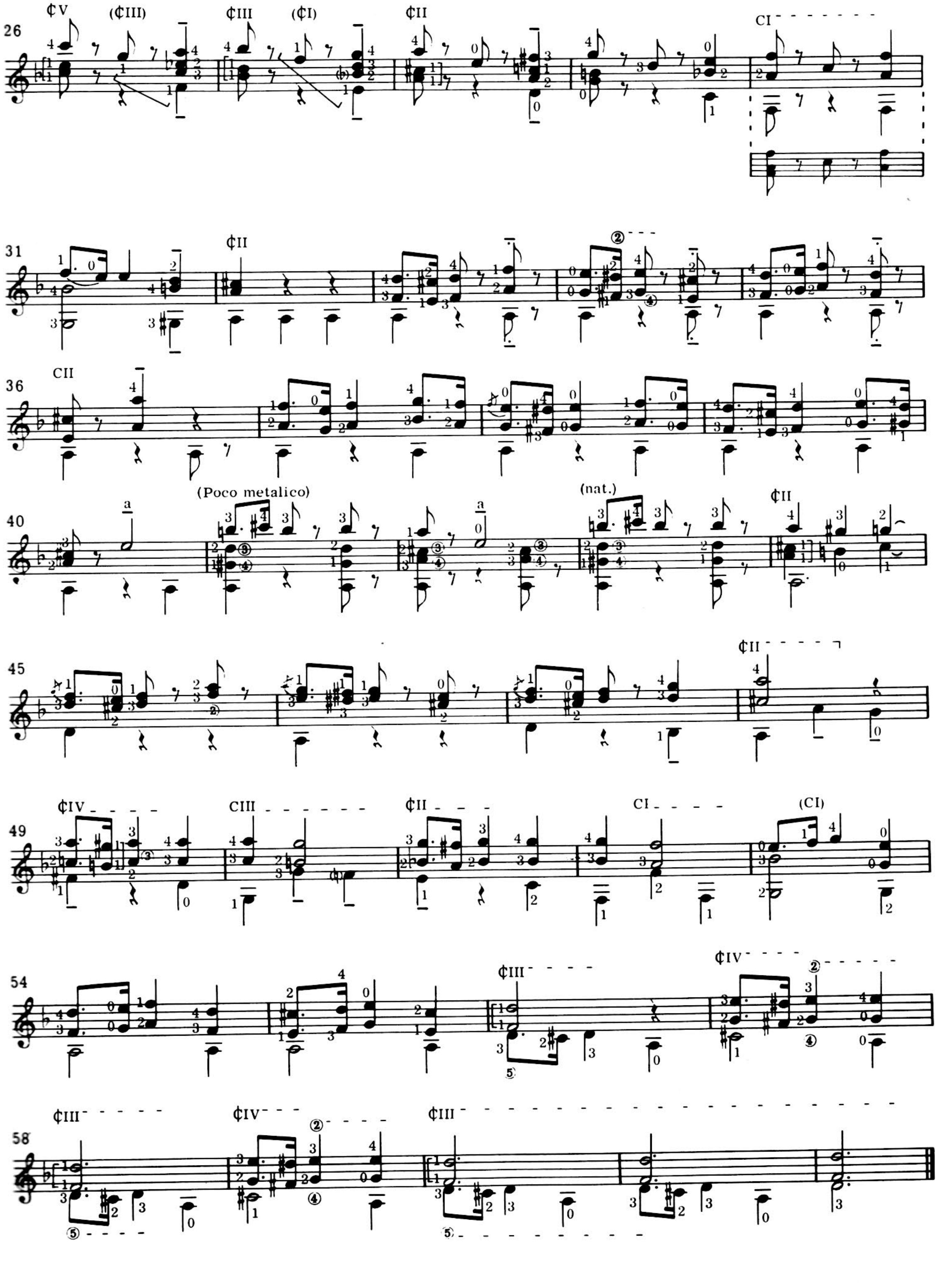
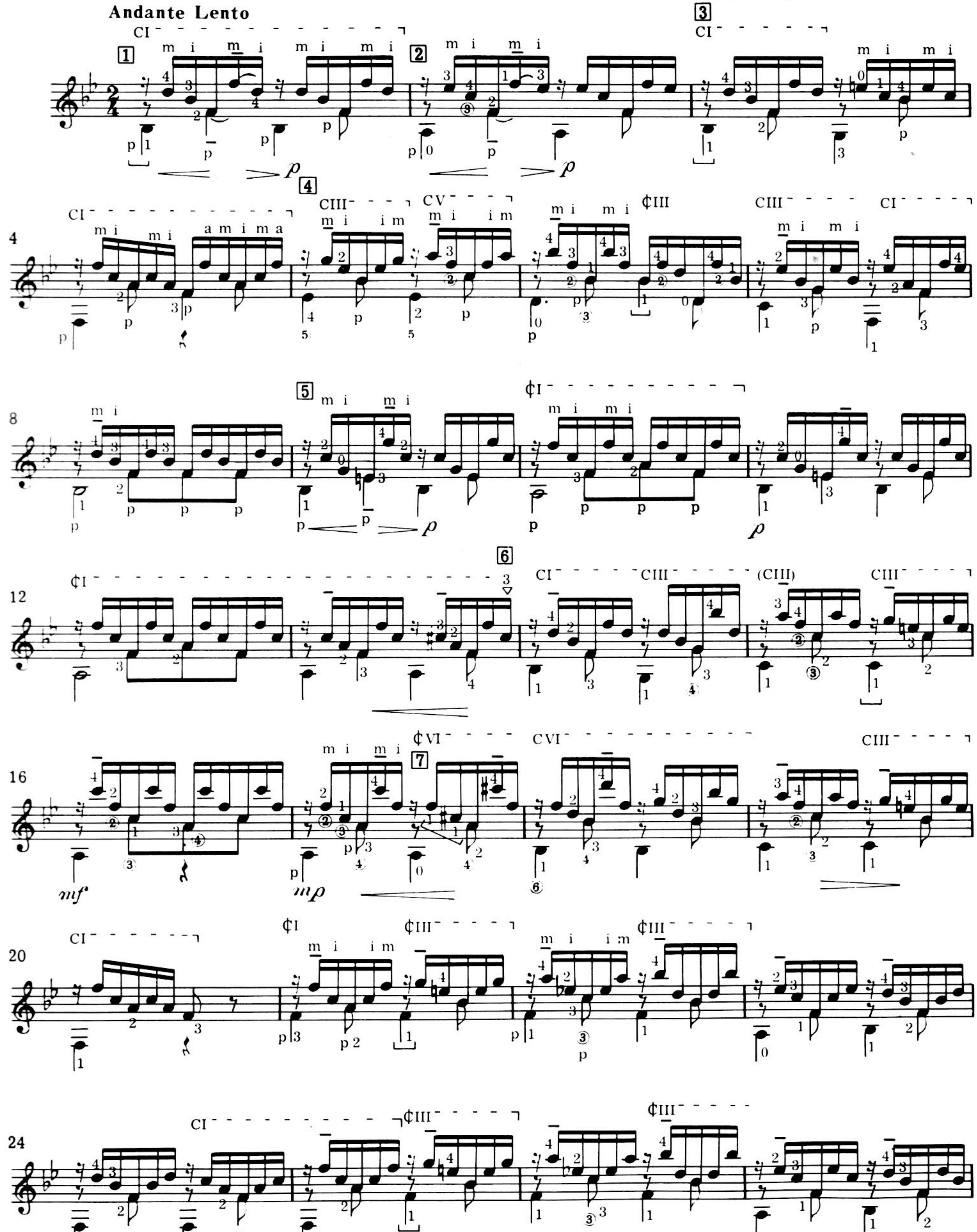

26
¢V
(¢III)
¢III
(¢I)
¢II
CI
31
¢II
36
CII
40
a
(Poco metalico)
(nat.)
¢II
45
¢II
49
¢IV
CIII
¢II
CI
(CI)
54
¢III
¢IV
58
¢III
¢IV
¢III

VII
Opus 29 - No.13

F. SOR (rev. A. Carlevaro)


Andante Lento
CI
1
2
3
4
5
6
7
CIII
CV
¢III
¢I
¢VI
CVI
mf
mp
m i m i m i m i
a m i m a

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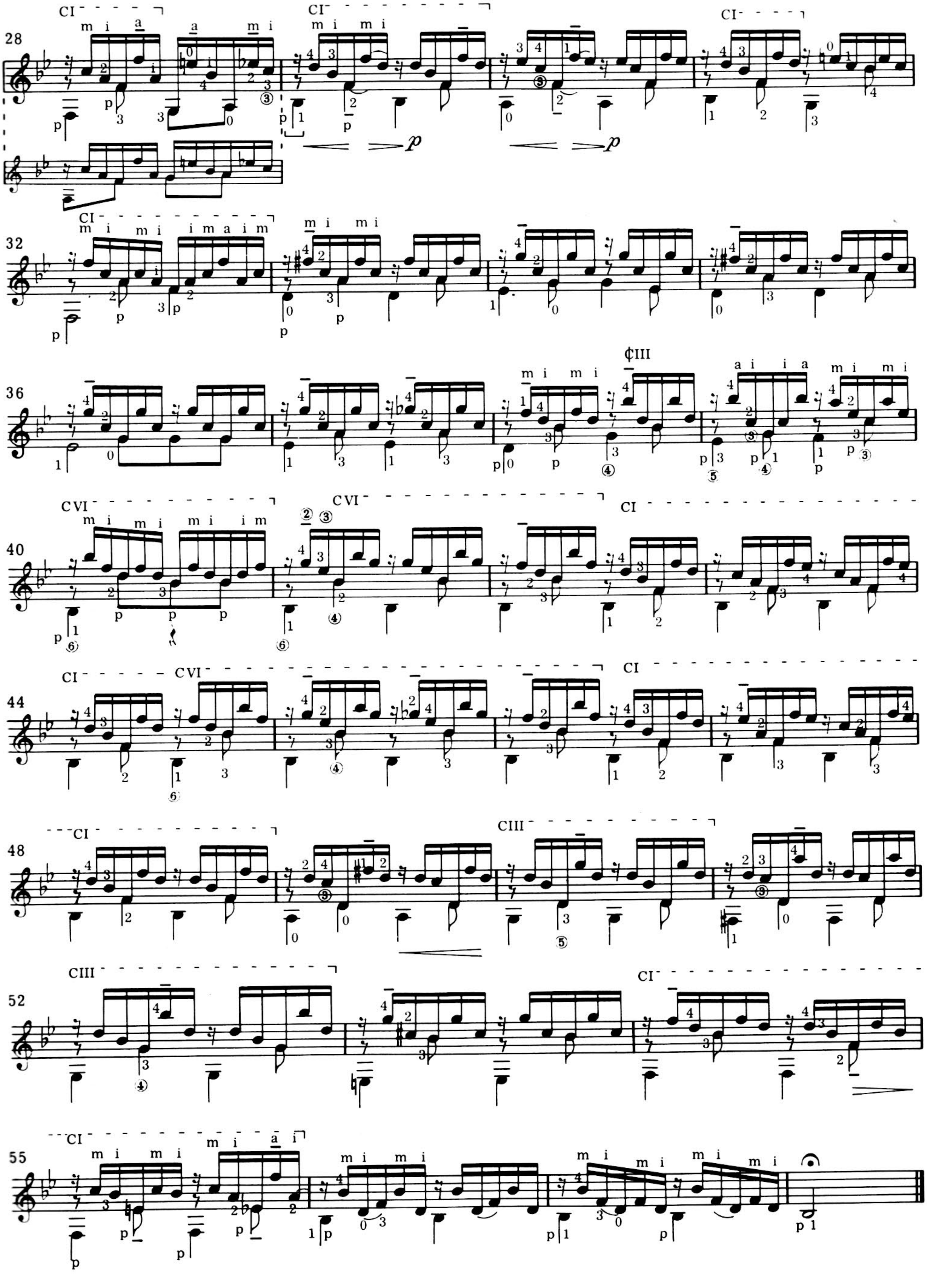
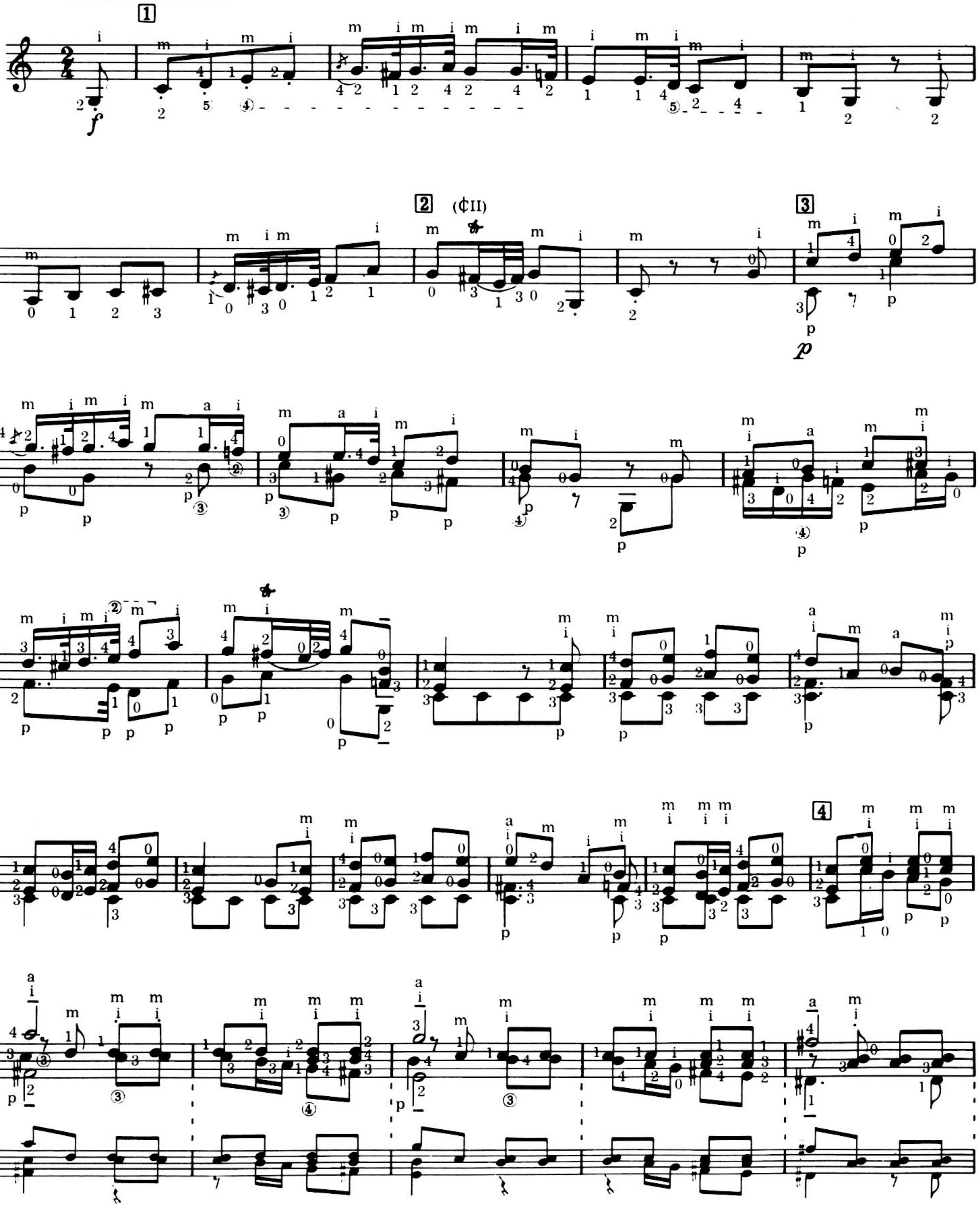

28
CI
CI
CI
32
CI
36
₵III
40
CVI
CVI
CI
44
CI
CVI
CI
48
CI
CIII
52
CIII
CI
55
CI
p
p

VIII
Opus 29 - No.17

F. SOR (rev. A. Carlevaro)

Allegro Moderato


1
2
3
4
(¢II)
f
p
5
10
14
19
25

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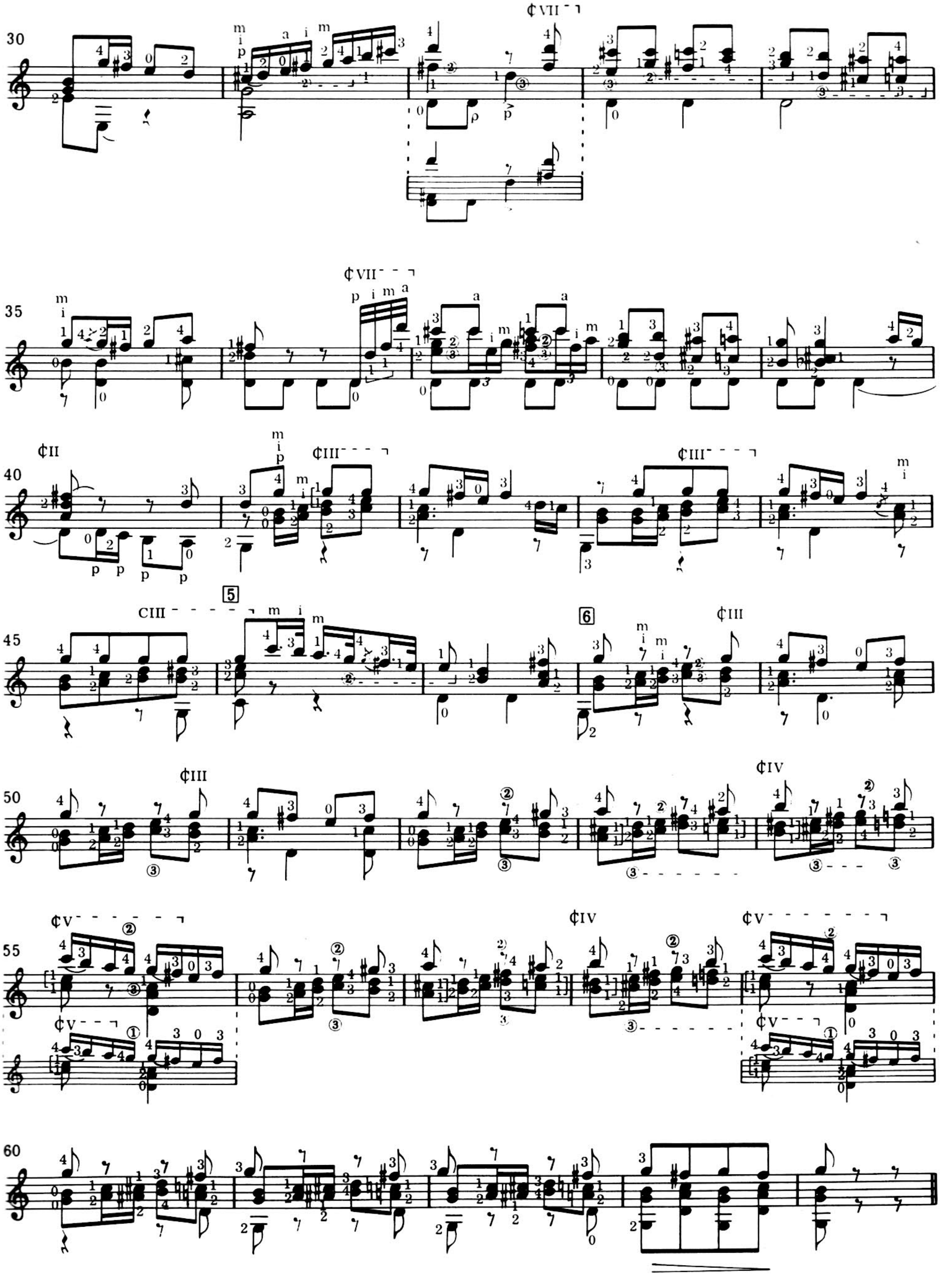
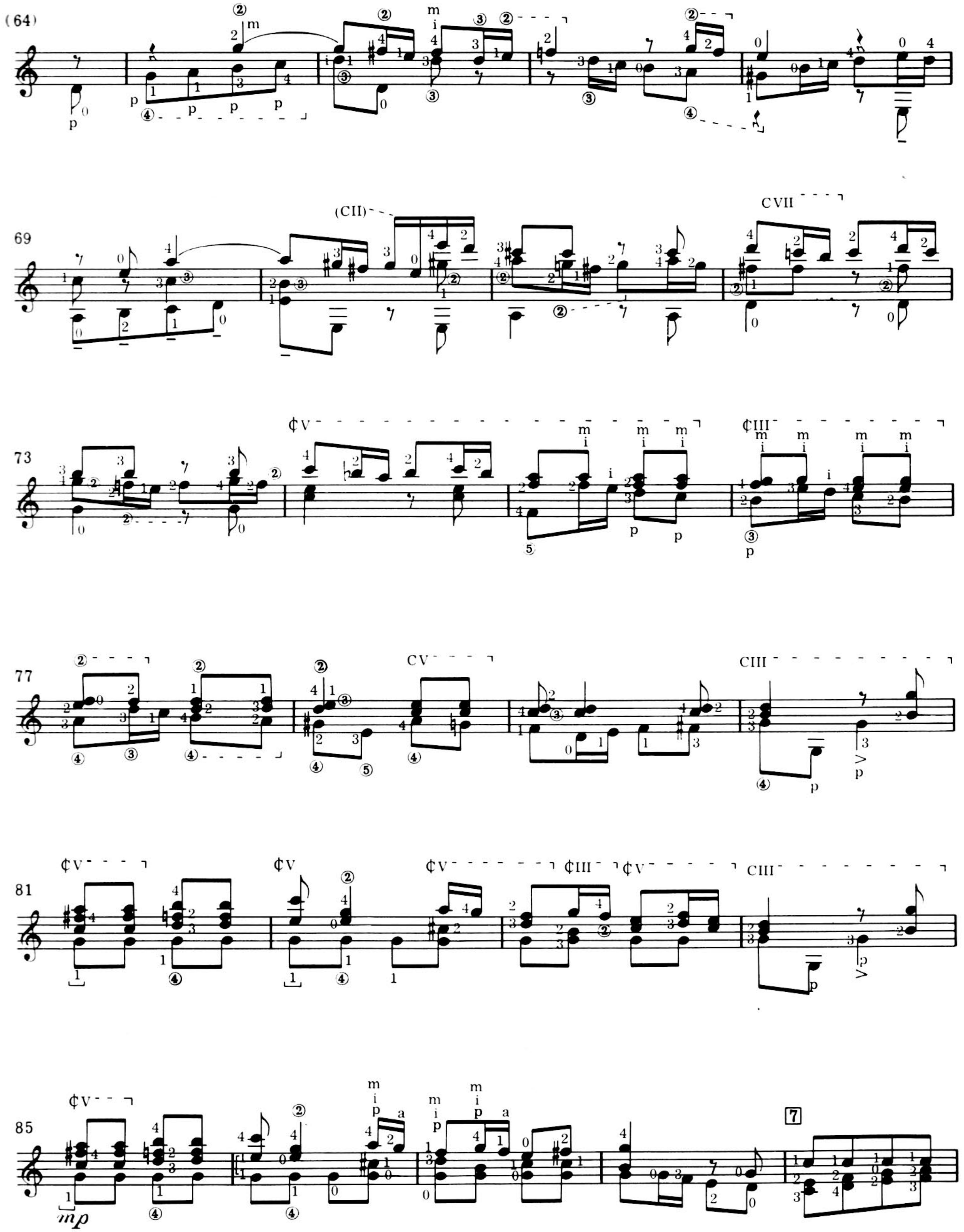
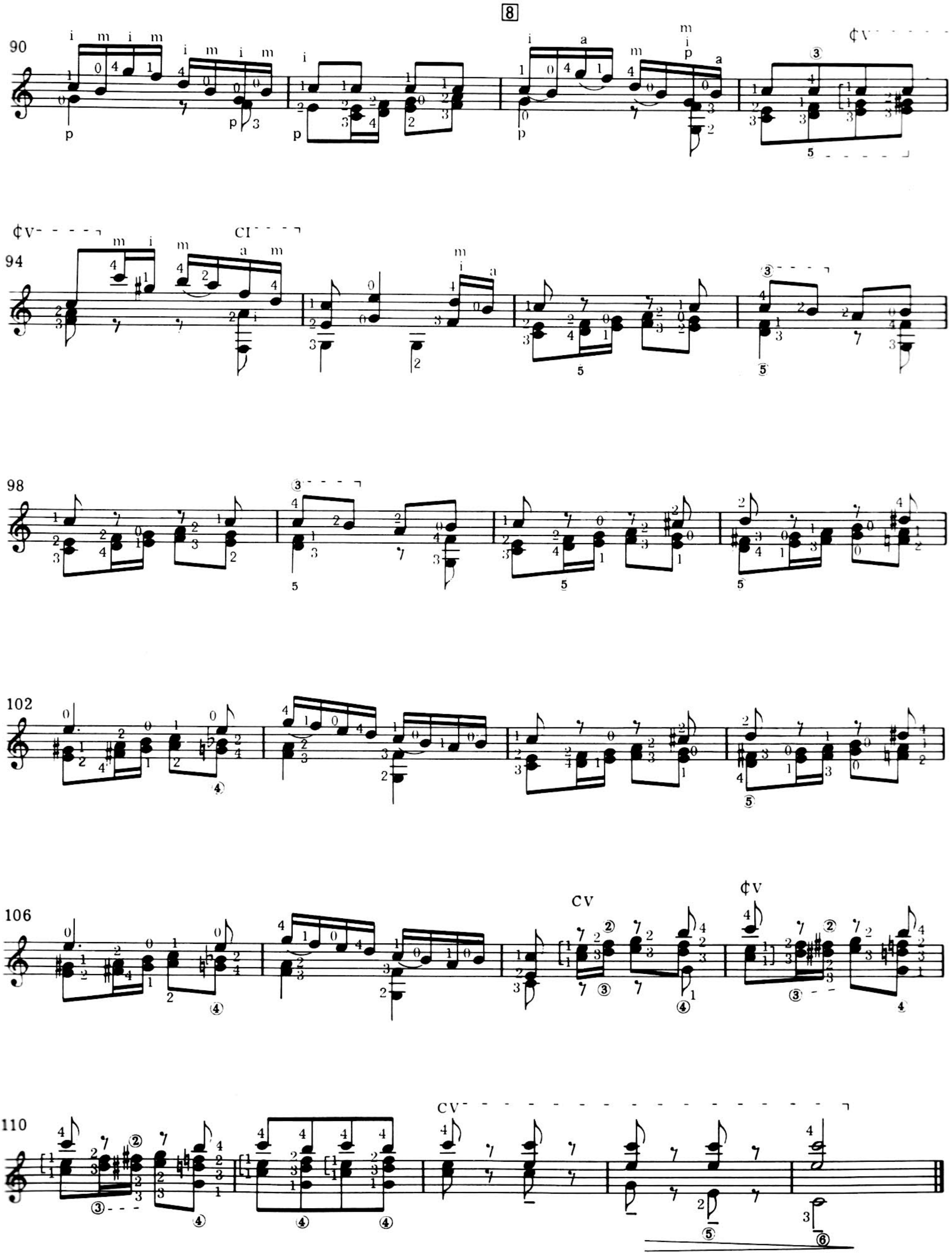

30
¢VII
35
¢VII
40
¢II
¢III
¢III
45
CIII
5
6
¢III
50
¢III
¢IV
55
¢V
¢V
¢IV
¢V
¢V
60

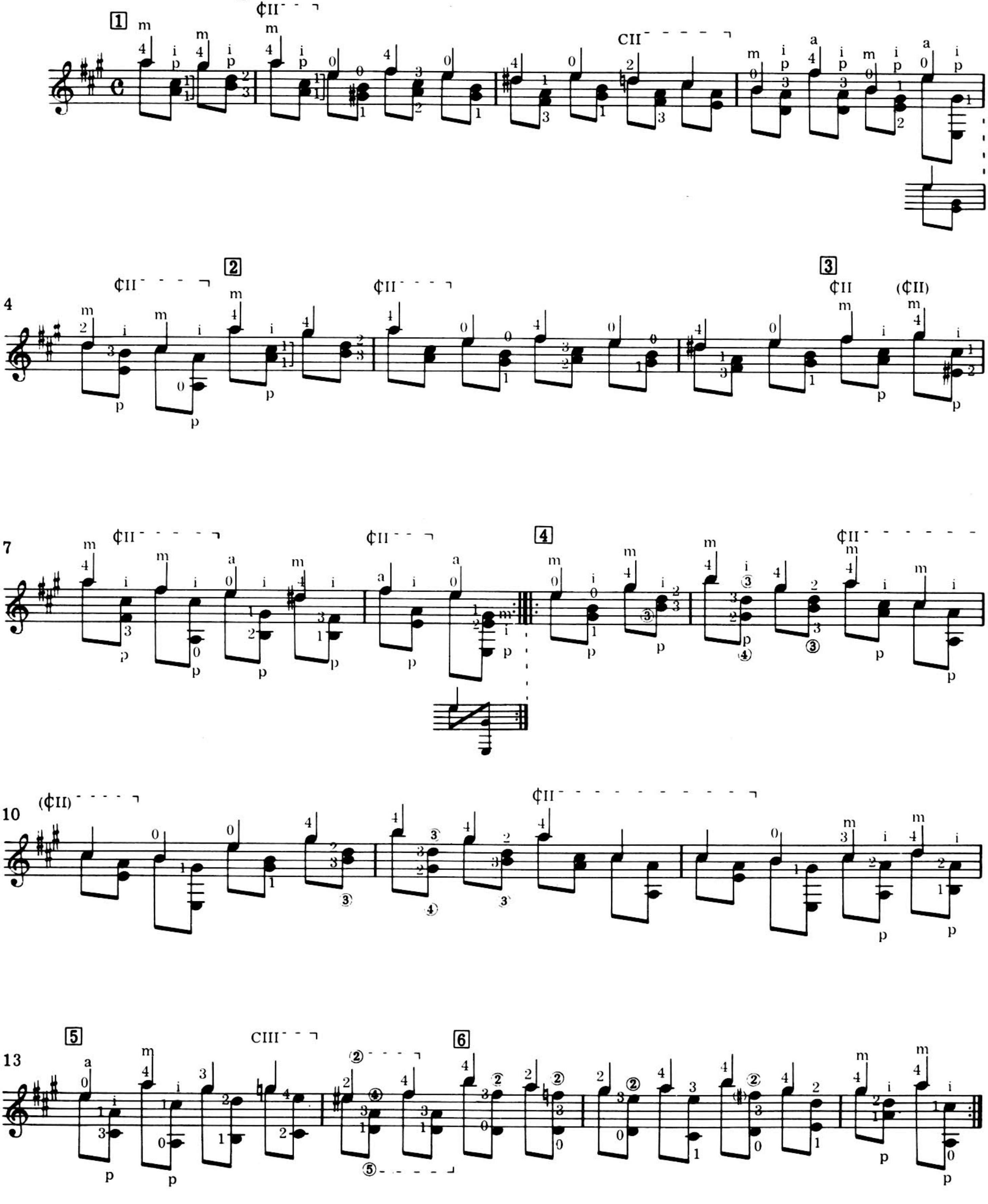

(64)
69
(CII)
CVII
73
¢V
¢III
77
CV
CIII
81
¢V
¢III
CIII
85
¢V
mp
7


8
90
94
98
102
106
110
¢V
CI
CV
¢V
CV

IX
Opus 6 - No.2

F. SOR (rev. A. Carlevaro)

Andante Allegro


1
2
3
4
5
6
¢II
CII
CIII
(¢II)
4
7
10
13

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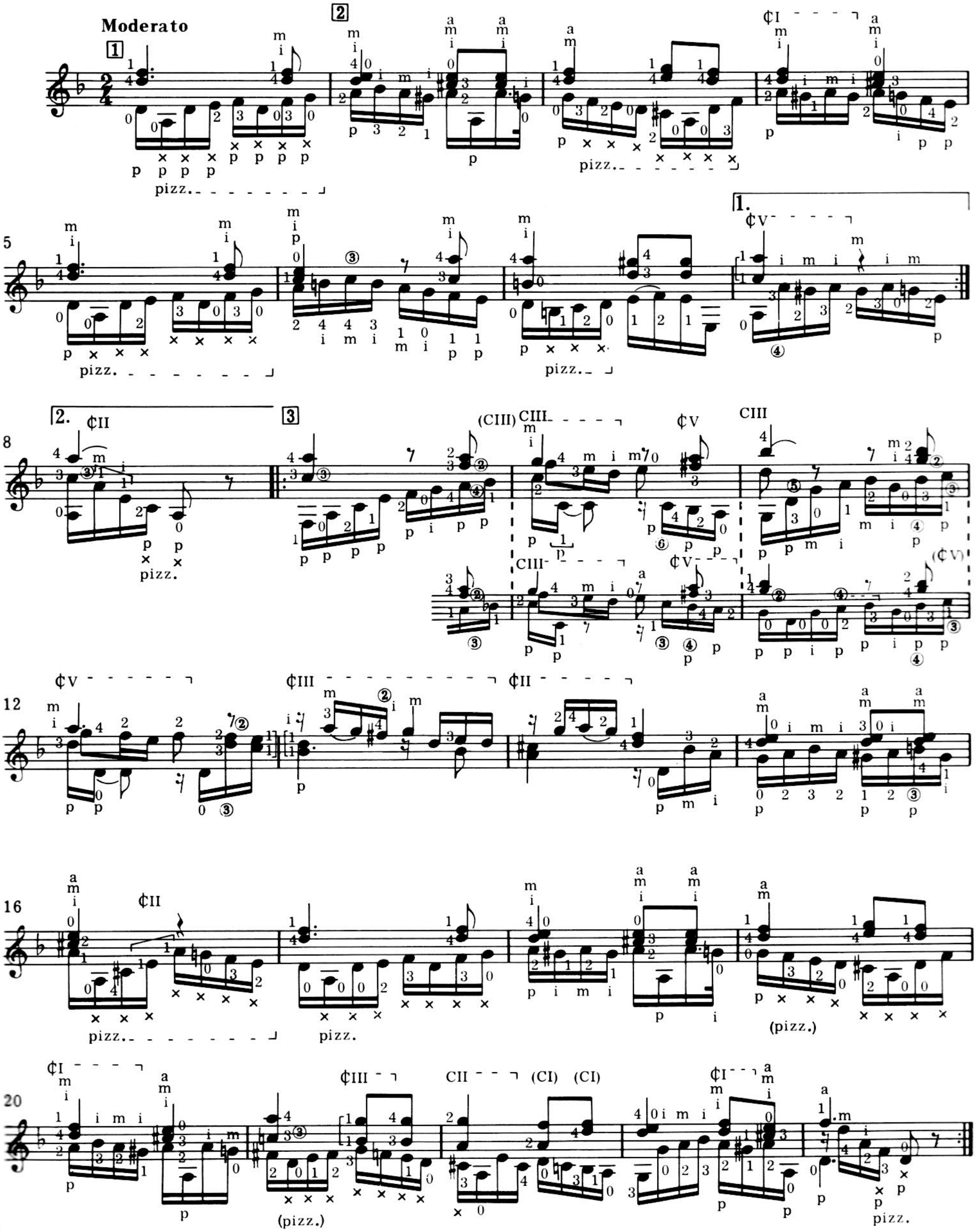
X
Opus 31 - No.16

F. SOR (rev. A. Carlevaro)


Moderato
pizz.
(pizz.)
¢I
¢II
CII
CIII
(CIII)
¢III
¢V
(¢V)
(CI)
1.
2.

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